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Canticum Canticorum,

REPRODUCED IN FAC-SIMILE,

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WITH

An Historical and Bibliographical Introduction

BY

J. Ph. BERJEAU.

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INTRODUCTION.

I.

The Book of Canticles is one of the five "megilloth," or volumes, placed immediately after the Pentateuch in the MSS. of the Jewish Scriptures. Bossuet was of opinion that this poem is a regular drama, or pastoral eclogue, in seven acts, each of which fills one day: viz., first day, chapt. i. 2, 6; second day, ii. 1-17; third day, iii. v. 1; fourth day, v. 2, vi. 9; fifth day, vii. 12, viii. 3; and Sabbath, viii. 4-14. Dr. J. Mason Good, in his translation of the Song of Songs, maintains that it is really an idyl, or rather a number of idyls, forming a collective whole. Dr. Adam Clarke, on the contrary, conceives it to be a composition partaking more of the nature of a masque than anything else—an entertainment for the guests who attended a marriage ceremony; he admits, therefore, no mystical sense. If the latter hypothesis be considered as the true one, we must conclude that this sacred poem is purely the *epithalamium* of Shelomoh (the peaceful, the prince of peace) with Shulamith (the peaceful, the princess of peace), since the latter name is nothing more nor less than the feminine of the former. Jahn* regards the work as comprehending several poems, which he distributes thus:

I. An innocent country maiden makes an undisguised profession of her attachment, and her lover, a shepherd, replies to it with similar protestations of affection (i. 2, ii. 7.)

II. A maiden sings of her lover, who is seeking her everywhere, and she also confesses her affection (ii. 8, iii. 5.)

III. A maiden in a litter, surrounded by Shelomoh's soldiers, is brought to the harem of the King. The lover prefers, far before all the royal beauties, his own beloved, in whose society he declares he is more happy than the King himself (iii. 6, iv. 1.)

IV. A maiden beloved sings of her lover; he had come to her door at night, and had fled away before she opened it. She seeks him, is beaten by the watch,

* Introductio in Libros Sanctos Veteris Fœderis. Viennæ, 1814, 8vo., p. 420.

and stripped of her veil. She describes the beauty of her lover, who at length answers, celebrating her loveliness, with a contemptuous glance at the multitude of the King's wives (v. 2, vi. 9.)

V. Shulamith recounts in few words the allurements of the courtiers, whom she has met unexpectedly in the garden, and her rejection of them, and celebrates her affection for her lover (vi. 10, viii. 3.)

VI. Protestations and praises of constant affection (viii. 4—7.)

VII. A discourse between two brothers about guarding and giving away their sister in marriage; she replies with scorn that she would be her own guardian (viii. 8—12.)

VIII. A fragment. A lover wishes to hear his beloved; she replies by persuading him to fly (viii. 13—14.)

This book says S. Gregory* is placed with reason as the third in Solomon's works, because: "In proverbiis moralis vita exprimitur...In ecclesiaste naturalis... In cantico vero canticorum contemplativa vita exprimitur...."

In his prologue S. Gregory adds: "Amoris quasi corporei verba ponuntur.... dum membra corporis nominant: sic ad amorem nos vocat..... Debemus in verbis exterioribus corporeis quicumque interius est querere. Littera enim occidit: spiritus vivificat.... Attendendum est," says further S. Gregory, "quod liber hoc non canticum sed *canticorum canticum* dicitur."

Baldwin (William), who translated the Book of Canticles in English verses,† and dedicated his translation to the King Edward the Sixth, calls this book: "a mysticall songe of the spirituall and godly love between Christ the spouse, and the church or congregacion his spousesse.

"The whole matter as Anselme taketh it, is a prophecie, describyng the estate of the churche, and with what affeccions she desyred Christ in all tymes;... no doubt but it is an hie and mysticall matter, and more darkely hyd than other partes of the Scripture, by means of the wanton wordes: which also cause many to deny it to be God's wurde: whose errour to redresse is the chief cause why I have medled with the matter."

Lemaître de Sacy,‡ who translated this book in French, says in his preface: "C'est une ancienne tradition qu'on ne permettoit parmi les hébreux la lecture de ce saint cantique qu'à ceux qui avoient atteint l'âge d'un homme parfait; à ceux qui étant capables de pénétrer les choses cachées, pouvoient entendre d'une manière spirituelle ce qui, selon l'intelligence de la seule lettre, pourroit être très pernicieux aux fidèles."

The Book of Canticles, according to D. Calmet,§ "is called in Hebrew—

* Expositio Beati Gregorii Pape super Cantica Canticorum. Paris. Jehan Petit, 1511. 8vo.

† The Canticles, or Balades of Solomon, phraselyke declared in English Metres. London, 1549. 4to.

‡ Cantique des Cantiques traduit en François, avec une Explication. Paris, 1694. 12mo.

§ Dictionnaire Historique et Critique de la Bible. Paris, 1722. 2 vols., fol.

שיר השירים *schir haschirim, the Song of Songs.* It is believed that Solomon composed it on occasion of his marriage with the King of Egypt's daughter; but this book is a continued allegory, wherein, under the terms of a common wedding, a divine and supernatural marriage is understood.

"Seven nights and seven days are distinctly marked in this Song (because weddings among the Hebrews were celebrated seven days); and this song relates poetically the adventures of these seven days. The Hebrews apprehending it might be understood grossly, forbad the reading of it by any person before the age of thirty.

"The church, as well as the synagogue, received this book generally as canonical. If it be objected, that neither Christ nor his apostles have cited it, and that the name of God is not found in it, we answer, that there are several other sacred books which our Saviour has not quoted; and that in an allegory, wherein the Son of God is concealed under the figure of a husband, it is not necessary that he should be expressed by his proper name; it would then cease to be an allegory."

But it does not enter into our plan to review all the suppositions raised by the almost innumerable writers who have treated the subject of the Book of Canticles. It is sufficient for our purpose to have shown that the most accredited writers of both the Romish and Reformed Church do not agree among themselves as to the meaning which is to be attached to it. Therefore, it is no wonder if the artist, after having begun his work with the intention of representing allegorically the prefiguration of the Virgin, according to the Dutch title at the head of the first page, after the mystical ideas of S. Bonaventura, abandoned an ungrateful and almost impracticable task, and from the second page, to the end of the book, followed the more reasonable suggestions of S. Gregory, simply personifying a contemplative life, or the love of Christ for his Church.

The example of a similar interpretation illustrated by the Book of Canticles may be found in the mystical works of Madame Guyon, published at the end of the last century.* But the engravings of Vexelberg were for the most part a simple reproduction of the mystical designs of Ottovenius, or rather Octavius van Veen, the master of Rubens, and of the engravings with which Christophorus von Sichem illustrated Hermann Hugon's Pia Desideria.† Although the designs of Sichem, reproduced from original engravings by Bolswert, are by no means like those of the Block-Book, and generally represent only two persons, the bride as a child, and the bridegroom as an angel, it is rather interesting to note that the illustrations particularly borrowed from the Book of Canticles bear on the subjects chosen for the Block-Book, as may be seen from the inscriptions written under the plates in the following order:

* L'âme aimante de son Dieu. Paris, 1790. 8vo.

† Pia Desideria Emblematis Illustrata. Antwerpiæ, 1628. 16mo.

Plate XXII. "Veni dilecte mi egrediamur in agrum."
" XXIII. "Trahe me post te."
" XXIV. "Quis mihi det te fratrem."
" XXV. "In lectulo meo per noctes quæsivi."
" XXVI. "Surgam & circuibo."
" XXVII. "Inveni quem diligit anima mea."
" XXXI. "Adjuro vos filiæ Jerusalem."
" XXXII. "Fulcite me floribus."
" XXXIII. "Dilectus meus mihi et ego illi."
" XXXIV. "Ego dilecto meo."
" XXXV. "Anima mea liquefacta est."
" XLV. "Fuge dilecte mi."

The engravings of Sichem are reproduced in Madame Guyon's book, in the same order, and with the same numbers affixed to them, as in Hugon's work; but four designs are printed on the same page, whereas in the original book they are separate.

II.

Now, whatever may be the religious allegory represented in the Book of Canticles, does the Block-Book which we reproduce actually contain a political or a historical allegory, as is affirmed by various bibliographers? Has the introduction of shields bearing the arms of kings, popes, bishops, and lords, in some engravings, another meaning than the introduction, by early painters, of portraits of monks, cardinals, etc., in religious pictures, where they have absolutely nothing to do? Was it not, in fact, a kind of homage paid by the artist generally to his protector? inasmuch as in these times the fine arts could not reckon for their support on the public at large, who knew nothing of, and therefore did not care for, such things as picture, sculpture, or engraving.

Down to the Renaissance, and even some time after, few pictures were executed without such portraits; and the early engravers, such as Burgmayer, Lucas Cranach, Altdorfer, etc., in particular, constantly introduce into their works the shields of their patrons for the time being. If, as Mr. Chatto suggests,* the escutcheons to be seen on pages 4, 6, 13, and 15, imply an allusion "to the Council of Basle, which, in 1439, elected Amadeus of Savoy as pope (under the title of Felix V), in opposition to Eugen IV," it must be a very faint allusion indeed, and confined to the designs, pp. iv, 11, and xv, 1; since the arms of Savoy appear but in these two designs, in the first instance with three, and in the second with eight other shields bearing various arms.

In order to transform the Book of Canticles into a political or historical allegory,

* A Treatise on Wood-Engraving. London, 1839, 8vo., p. 94.

Mr. Sotheby* was obliged to reject that which is the very essence of allegory,—the double unity of time and action. If the allegory relates to the quarrels between the Pope and the Emperor at the beginning of the twelfth century (1111 to 1115), the Book of Canticles must have been produced as a MS. about 1250, and consequently it cannot make allusion to posterior events, such as the Hussite war and the Council of Constance of 1439; if it be symbolical of the great quarrel about the Communion under both kinds, some of the engravings cannot refer to events which passed three hundred years before, and were long forgotten, while the rest applied altogether to contemporary events. Therefore Mr. Sotheby is bound to place his political allegory either in the twelfth century or in the fifteenth; because the Book of Canticles, as a whole, cannot be considered as applicable, at the same time, to the history of a struggle about the pallium, and to the schism of the Hussites,—to religious strifes of 1115, and to a schism of the fifteenth century.

By the style of the drawings, the Book of Canticles belongs evidently to the school of Van Eyck. Thus the time of its production is fairly ascribable to the first part of the fifteenth century. But who cared, at that period, for the quarrels about the pallium, then three hundred years old? If the book was intended to allude to historical events, it could not, without losing all interest, go back farther than the end of the fourteenth century. This would certainly coincide with the Hussite war; since John Huss was burnt, in 1415, by order of the Council of Constance, assembled in 1414 by the Emperor Sigismond; and John Zizka, the greatest popular warrior which Bohemia produced, died in 1424. But if the Block-Book is an allegory of this struggle against the Church of Rome and the "Holy Roman Empire," the author must have taken either the part of Rome, or that of Huss and Zizka.

Now supposing him to be a monk, and the champion of the pope and the "Holy Roman Empire," he must have introduced somewhere in his allegory a strong condemnation of the Hussite heresy. But we look in vain for such condemnation. The entire book, true to its origin, breathes only love and charity. The author did not think proper to introduce even the last attack of his own against the Jews, as did the author of the *Biblia Pauperum.*

On the other hand, the Hussite tendencies of the book are neither clear nor decided. In page 9 is, no doubt, a cask, from which an angel is about to draw some wine; but this wine seems reserved for the bride alone, and not to be partaken of by the people. In the second design of the 13th page, we see on the table the Communion in both kinds; and the bridegroom says, "*Comedite amici et bibite et inebriamini carissimi.*" But this invitation may be addressed to the members of the Church, to the ministers, rather than to the people at large; and this design, therefore, cannot be considered as a Hussite allusion. In the upper design of the same page, the knight bearing the shield with an eagle, cannot be considered as the Emperor of Germany,

* Principia Typographica. London, 1858. 4to.

for the eagle is not double-headed; and whether this knight be regarded as an accessory to the fact of beating the bride, or as her avenger against the miscreant knight who takes away her veil, we cannot pronounce that the arms of the Holy Empire were introduced here either in sarcasm or in praise of the Emperor.

All things considered, therefore, it would seem that the escutcheons represented in the Book of Canticles are not so many cues to an historical allegory, but are simply the shields of those powers that were most conspicuous in the eye of the author of the book. These shields occur in the following order:

Page IV. 2.—Held by four armed angels on the battlements of the "Hortus Conclusus":

i. The eagle displayed with two heads.
ii. A cinquefoil or rose with a chief indented.
iii. A single chevron.
iv. The cross of Savoy.

Page VI. 2.—On the shield held by a female over the door of the bride:

v. The lion rampant.

Page XIII. 1.—On the battlements of the apartment of the bride:

vi. A single fleur-de-lys, borne by a pope.
vii. The lion rampant, borne by a cardinal.
viii. An indistinct mark in an indented orle, borne also by a cardinal.
ix. Two keys in saltire, held by a bishop.

On the shield of one of the knights in the street:

x. A displayed eagle (not with two heads).

Page XV. 1.—On the shields hanging from the castellated tower:

xi. Two chevrons.
xii. A lobster upright.
xiii. Two fishes hauriant addorsed.
xiv. The lion rampant.
xv. The cross of Savoy.
xvi. Three crowns, or the Pope's tiara.
xvii. A displayed eagle with a single head.
xviii. Three cinquefoils or roses.
xix. Two keys in saltire.

Page XV. 2.—On the shields borne by the warriors surrounding the bed of Solomon:

xx. The lion rampant.
xxi. A single fleur-de-lys.
xxii. The lozenges of Bavaria.
xxiii. A single rose, barbed.

Mr. Chatto says, on the subject of the introduction of these shields of arms in the Block-Book: "As they were not likely to be entirely suggested by the mere fancy of the artist, I think that most of them will be found to belong to Germany rather than to Holland; and the charge of one of them—two fish back to back, which is rather remarkable, and by no means common—is one of the quarterings of the former Counts of Wirtemberg, the very district in which I am inclined to think the work was executed. I moreover fancy that in one of the cuts I can perceive an allusion to the Council of Basle, which in 1439 elected Amadeus of Savoy as Pope, under the title of Felix V, in opposition to Eugene IV."

It seems that Mr. Chatto was rather hasty in grounding his theory as to the German origin of the Book of Canticles, on this single shield, "two fish back to back, which is remarkable, and by no means common." We might as reasonably ascribe the book to France, on account of the fleur-de-lys; to England, on account of the rose; or to Savoy, on account of the cross, etc. But the dispute about the origin now remaining between Netherlands and Germany, a readier way of arriving at the truth is to ascertain whether, of the escutcheons introduced in the book, the greater number belongs to Germany or to the Netherlands.

Now, if we consult the heraldic books of Flanders, we find in *La Généalogie et Ancienne Descente des Forestiers et Comtes de Flandres,* par Corneille Martin,* a portrait of "Philippe le Bon", duke of Burgundy and Count of Flanders, where a shield bearing the identical cross of Savoy is hanging from one of the background pillars, whilst the lion rampant is on the shield hanging from the fourth pillar. The fleur-de-lys single, as well as multiple, belongs likewise to the Duke of Burgundy, as may be seen from the "sigillum curiæ Comitatus Burgundiæ," found on various documents in the archives of Bruges.†

In another book of the same author,‡ in the "tabula insignium in sigillis familiæ Flandricæ," we find,—1, the displayed eagle as the arms of Brandenbourg; 2, the two fishes hauriant addorsed, as the arms of Ferrette; 3, the cross of Savoy; and 4, the three cinquefoils as the arms of Vergy: all of which belong to the Counts of Flanders from family alliances. Indeed, some historians asserted that Ferrette never did belong to the Dukes of Burgundy, but was only engaged by the Duke of Austria to Charles the Hardy; but in this case the escutcheon ascribed to the Duke of Würtemberg might as well be taken (as no field is indicated in these shields) for the arms of Bar, to be seen on the seal of Beatrice Countess of Flanders, p. 103 of the same, *Genealogia Comitum Flandriæ.*

The alliances of the house of Burgundy with that of Savoy, viz. the marriage of Robert of Burgundy with Catherine of Savoy (1333); and the marriage of Blanche of Burgundy with Edward Count of Savoy (1307), sufficiently authorized the introduction of the arms of Savoy as a quartering in those of Burgundy.

* Anvers, Balthazar, 1582. 4to., p. 109.
† Vredius (O.), Sigilla Comitum Flandriæ. Brugis, 1639. Fol., p. 91.
‡ Genealogia Comitum Flandriæ. Brugis, 1642. Fol., p. 152.

As to the three cinquefoils of Vergy, they were introduced as a quartering in the house of Burgundy as early as 1198, by the marriage of Eudes III with Alice of Vergy.*

The lozenges of Bavaria were likewise a quartering of Burgundy, on account of the marriage of Margaret of Bavaria with John of Burgundy, killed on the bridge of Montereau in 1419.†

The two keys in saltire belong to the Netherlands, as may be seen,—1, in the frontispiece of *Castella et Prætoria Nobilium Brabantiæ;*‡ 2, in the frontispiece of Schrijver's *Beschryvinge der Graven van Holland,*§ where angels are holding the escutcheons of the various provinces of the Netherlands, and among them one bearing the two keys in saltire, and another the lion rampant.‖

Thus, from the twenty-three shields represented in the Book of Canticles, no less than seventeen decidedly belong either to the Dukes of Burgundy as Counts of Flanders, Brabant, etc., or to the provinces of Holland. Among the five escutcheons not included in the above list, the eagle displayed with two heads, was on the arms of several towns in the Netherlands, and especially of Antwerp and Alost. The chevron, rather common in Flemish heraldry, forms the arms of the castles of Bonlez and Bongart¶ and of Harlekeka.** The two chevrons were probably intended for the arms of Hainaut.†† The lobster upright was the arms of Condé, likewise in the dominions of the Duke of Burgundy.

When the Germans shall have brought forward such an array of heraldic proofs in support of the argument of Mr. Chatto, we are ready to supply another and more complete series of illustrations, which would be out of place in the present introduction, although of some importance as establishing undoubtedly the Netherlandish origin of the Book of Canticles.

It would, therefore, not be difficult for us to raise a new historical allegory, as embodied in the Book of Canticles, upon the romantic adventures of Jacoba, who, after having married the Duke of Gloucester while John of Brabant, her former husband, was still living, carried war into Flanders, and was ultimately obliged to surrender her rights over the Netherlands to the Duke of Burgundy in 1436; but we think it safer to accept this Block-Book for what it is really, namely, a simple attempt to explain by pictures the mystical sense which Giovanni Fidanza, better known as S. Bonaventura, attached to the Song of Solomon.

* Dvchesne (André), Histoire Généalogiqve des Dvcs de Bovrgongne. Paris, 1628. 4to., p. 64B.

† Martin (Corneille), p 106.

‡ By Leroy (Jacques), Lugduni Batav., 1699. Fol.

§ Gravenhage, 1678. 16mo.

‖ See also the frontispiece of Barlandi Adriani, Hollandiæ Comitum Historia et Icones. Lugd. Batav., 1584. 4to.

¶ Leroy (Jacques), Le Grand Théatre Profane du Duché de Brabant. Lahaye, 1730. Fol. A, No. 6, and C, No. 69.

** Sanderi (Ant.), Flandria Illustrata. Hagæ Comit. 1735. Fol.

†† Vredius (O)., Sigilla Comitum Flandriæ, p. 312.

We confess that the mystical ideas of S. Bonaventura were not of a nature to throw much light on a subject which was in itself rather deficient in what our human weakness is wont to call logic and philosophical method. But at this early time, S. Bonaventura was an incontestable and uncontested authority; and it is in his writings that we must look for the idea, and even for the details, of works like the *Biblia Pauperum* and the Book of Canticles. Thus, in his *Tractatus super Gaudiosā Ambasiatā per Archangelum Gabrielem,** we find applied to the Virgin Mary almost all the lines of the Book of Canticles which are in the scrolls of the Block-Book. Sotzmann has remarked, that as the first plate represented monks busy with the works of harvest, the book had very likely originated in a Franciscan convent. S. Bonaventura (b. 1221, d. 1274), Bishop of Albano, and Cardinal, having been elected General of the Franciscans, the supposition of this Block-Book having been produced in a Franciscan convent, may not be far from the truth, as the author evidently gave it a shape in accordance with the ideas of the head of the mystic school.

The Dutch inscription on the first plate of the first edition, which Heinecken and some other bibliographers consider, though without reason, as a fraud of the Dutch, is quite in accordance with S. Bonaventura's explanation of the Song of Songs: "Dit is die voersienicheit vā Mariē der mod' godes Eū is gehetē in latȳ cātic." (This is the prefiguration of Mary, the mother of God, which is called in Latin *Canticum Canticorum.*)

Nevertheless it must be acknowledged that, with the exception of the second design, which is clearly applicable to the assumption of the Virgin Mary, the rest of the engravings can scarcely bear the same application. The whole book, on the contrary, may fairly be considered as the mystical explanation of the love of Christ for his Church, according to the Protestant tradition. But as it was engraved almost a century before the Reformation, it may be assumed that the author either adopted the version of S. Gregory, or, belonging to the Church of Rome (since no other existed in Europe at the time), he was one of those rather numerous dissenters who preceded Luther.

III.

The earliest book in which we find not only an account, but also a *fac-simile* of the first page of the present Block-Book, is a very curious periodical publication printed at Vienna,† of which the British Museum possesses a copy in three parts, extending over the months of January, February, and March, 1727. After a rather extensive review of the *Biblia Pauperum* (bound up with the Book of Canticles, found by the author in the library of Count Pertusati, and which now

* Augsburg Ant. Sorg., 1476. Fol.

† Das Merkwürdige Wien, p. 110. Wien, 1727. 4to.

forms a part of the *Libreria di Brera,* in Milan), the Song of Songs is described in the following terms: "Auf dieses Werck folgte ein kurzer Inhalt des hohen Liedes Salomonis, welcher das andere Buch *constituiret* desjenigen raren *Monumenti,* so zu Harlem auf den Rath-Hause so sorgfältig verwahret wird, und um das Jahr Christi 1430 gedruckt seyn soll.* Dieses bestand aus 16 Blättern und schien ganz zu seyn. Die Figuren (so in Holtz samt den text geschnitten) waren nicht illuminiret, und war die Einrichtung also beschaffen, wie aus Figur VIII zu ersehen ist."

This fig. VIII, engraved on copper-plate, shews the first page of the book without the Dutch inscription, and with the word *viro* instead of *vino.*

Seiz† assigns the printing of the *Cantica Canticorum,* by Lawrence Coster, to the year 1433, immediately after the production of the *Biblia Pauperum,* ascribed to 1432, and which he names "*Historias aliquas Veteris et Novi Testamenti.*" In the book of Seiz is to be found an engraving of the house of Lawrence Coster at Harlem (p. 46), which is a perfect specimen of the architectural representations forming the background of several designs in the Book of Canticles.

Meerman, in his *Conspectus Originum Typographicarum* (1761, 8vo., p. 74), places the Book of Canticles first among the Block-Books printed in Belgium, and ascribed to Lawrence Coster: "Belgio debentur, 1, *Historia seu Providentia Virginis Mariæ ex Cantico Canticorum,* variis figuris comprehensa, quæ in Curia Harlemensi custoditur, et Belgico titulo primæ tabellæ inciso conspicua est: *Dit is die voersienicheit vā Marie der mod' Goedes,*" etc.

In his *Origines Typographicæ,*‡ Meerman inserts the following description of the Book of Canticles :—"§ v. Huic operi succedat *historia seu providentia Virginis Mariæ ex Cantico Canticorum iconice exhibita,* quæ in Curia Harlemensi asservatur, et cum duobus libris mox recensendis per huius urbis proceres ab ipsius Laurentii posteritate emta fuit. Hoc opus sedecim viditur constitisse foliis (ut colligere est ex alia editione ad hanc nostram facta) quorum tamen novem modo in exemplo Harlemensi residua sunt. Singula duas figuras exhibent sub se, distantia 2 vel 2½ linearum, collocatas, et 4 poll., 8 lin. longitudine, 7 poll. latitudine plerumque adæquantes. Cuivis inserti sunt breves e *Cantico* Versiculi, qui *ex ore personarum* interlocutorum procedunt. Primo folio superne appositus, ipsique figuræ, eodem quo reliqua charactere, inclusus est veteri lingua Belgica titulus : unde manifestum est eum librum Belgio lucem debere, quam certe non adspexit post adventum demum Theod. Martini et sociorum, adeoque post a. 1472 nam in illius epochæ libris figuræ ab utraque parte, in nostro opere ab una impressæ sunt, in illis adhibitum atramenti genus oleosum ad figuras æque ac orationem, in hoc perquam pallidum et aqua dilutum, ut delineationes calamo factas exprimerent, quibus certe non vidi ullas figuras vetustas magis similes ; profectæ enim hæ sunt, quod ad delinea-

* Mémoires de Littérature. Tom. i, Part II, art. 10, p. 398. Lahaye, 1716. 8vo.

† Annus Tertius Secularis Inventæ Artis Typographicæ, p. 156. Harlem, 1743. 8vo.

‡ Hagæ Comitum, 1765. 4to. Vol. i, p. 228.

tionem et sculpturam, ab elegante manu, quam tamen eandem fuisse, quæ speculo inserviit, neque affirmare neque negare ausim; at de impressore, sive hic ipse fuerit Laurentius, ut suspicor, sive eius successores, ex antedictis satis iam constat.

"Ceterum hoc opus in Belgio excusum alibi postea, et verosimiliter in Germania, novis tabulis repetitum fuit, prout testatur exemplum a literatissimo Verdussenio usibus meis concessum, quod elegantis operis deforme instar repræsentat, ut instituta utriusque comparatio me docuit: imitari quippe tabulas Harlemenses voluerunt novi artifices, retenta ubique eadem corporum proportione, singularumque figurarum dispositione (a qua non nisi tribus quatuorve locis recesserunt); at infeliciter quod ad exsecutionem in hac palæstra sese versatos ostendunt quum et ductus figurarum literarumque hic perquam rudes sint, et atramentum nigrum sordideque adhibitum, denique tota impressio ipsaque etiam charta illi non absimilis, qua figuræ cantilenarum ad pueritiam oblectandam hodie etiam excuduntur. Inde porro hæc editio statim a priore discerni potest, et quod nullus in fronte operis adsit titulus, et quod nova sphalmata in intermixas sententias irrepserint. Illa vero omnia indicia quum gerat quoque exemplum bibliothecæ Bodleianæ, itemque alterum ill. Comitis Pertusati consequens est, hæc duo eiusdem esse cum Antverpiensi editione."

In order not to interrupt this account of our Block-Book, we purposely omitted the various notes in which Heinecken has deciphered and copied the headings of the inscriptions on each page, and reproduced them in the same order. In one of these notes is the Dutch inscription which Meerman had rather indifferently engraved (tab. ix), and which is not better reproduced in Dr. Falkenstein's *Geschichte der Buchdruckerkunst.*

In another note, Meerman indicates the signs by which the various editions may be recognized: "Scilicet fol. 9 (xi—1), quod in exemplo Harlemensi ordine septimum est, in parte superiori hic numeravi sedecim arbores; quum in exemplari Verdusseniano tantum extent novem, et decimæ, utpote per extremum figuræ marginem absconditæ, pars. Fol. 12 (viii—1) quod in libro Harlemensi quartum locum occupat, in parte superiori illic conspicitur caper cum tribus ovibus, quum in Antverpiensi additi capro duo tantum oves sint. Fol. 14 (xiv—1) quod Harlemi nonum est, in parte superiori numeravi in lecto sparsas 17½ rosas, at in exemplo Verdusseniano tantum 14, in parte inferiori Harlemi 17 rosas, Antverpiæ 16.

Meerman adds further, about the mistakes committed by the imitators of the original Block-Book: "Nempe fol. 1 in parte superiori Harlemi recte legitur: *Osculetꝰ me osculo oris sui qā meliora sunt ubera tua vino;* verum exemplar Verdussenianum pro *vino* male exhibet *viro,* qui error etiam deprehenditur in exemplo Comitis Pertusati. Fol. 10 (xii—2) quod Harlemi octavo loco occurrit, in figura inferiore legitur: *Faciculꝰ* mirre (id est *fasciculus mirrhae*)*;* verum Antverpiense vitiose exhibet *faricul*ꝰ *mirre.*"

* Leipzig, 1840. 4to. P. 31.

It is right to remark here that the idea suggested by Dibdin* about the engraving of the Book of Canticles on a metallic substance, had been already emitted by Scriverius in his *Laurecranz*† (pp. 102 and 103), and mentioned by Meerman in his *Origines Typographicæ* (p. 107), where he says: "Hæ tabellæ num ex ligno an vero stanno fabricatæ fuerint, dubius hæsit Scriverius, in hanc tamen sententiam deinde proclivior." In making this supposition, Scriverius was no doubt prompted by his desire to find for Lawrence Coster a transition between wood-engraving and the founding of moveable metallic types, by which alone printing became a most valuable invention; whilst xylography was but a step to it, and had otherwise no great importance.

The explanation of the subjects as given by Dr. Falkenstein‡ is rather singular, and deserves to be mentioned here: "Dieses Product, welches die Geschichte der Jungfrau Maria aus dem hohen Liede gezogen darstellt, und welches Heinecken, 'le plus gothique de tous les autres' nennt, hat keinen weitern Text, als die schon in der Urzeit der christlichen Kirche beliebten Allegorien in Beziehung auf das Verhältniss des 'Braütigams' Christi zur 'Braut:' d.i. der Jungfrau Maria als Sinnbild der Christlichen Kirche die in lateinischen *Versen* auf Spruchzeddeln angebracht sind, welche theils die Köpfe der Personen umgeben, theils *aus ihrem Munde* oder auch aus ihren *Händen* hervorgehen."

It is very doubtful whether Dr. Falkenstein ever saw a copy of this Block-Book; otherwise he could not have said that the inscriptions on the scrolls are in "*lateinischen Versen*", since they are merely copied from the prose text of the Vulgate; nor could he have stated that the scrolls are partly going out of the mouth of the persons, and partly out of their hands. This may truly be said of the German (Latin) edition of the *Biblia Pauperum*, but in no case of the Book of Canticles.

The fac-simile of the Dutch inscription which Dr. Falkenstein gives, p. 31, is evidently copied after Meerman's fac-simile, which, very indifferently executed, by no means conveys a true idea of the original.

The political meaning attached by Mr. Chatto to the introduction of shields with arms, in two of the engravings of the Book of Canticles,—afterwards so singularly developed by Mr. Sotheby,—appears to Dr. Falkenstein a gratuitous assumption, when he says: "Höchst sonderbare Weise glaubt der neueste Forscher im Fache der Holzschneidekunst John Jackson in seinem *Treatise on Wood-Engraving*, London, 1839, gr. 8vo., p. 95, wahrscheinlich durch Blatt 19 [xiii—1] (wo man die Bilder eines Papstes, Bischofs, und zweier Cardinäle mit ihren Wappen-schildern erblickt) verleitet, es mit den Streitigkeiten zwischen Papst Eugen IV und dem Concilium zu Basel 1439, in Zusammenhang bringen zu können, welches Amadeus von Savoyen, Felix V, als Gegenpapst erwählte."

* Bibliotheca Spenceriana. † Haarlem, 1628. 4to.
‡ Geschichte der Buchdruckerkunst. Leipzig, 1840. 4to.

IV.

The Book of Canticles consists of thirty-two engravings printed two on each page; but as they are printed on one side only, each printed side facing one another, as in all the early Block-Books, the whole book contains only sixteen pages folio, which are without mark or signature. As the subjects cannot be reduced to any chronological or logical order, and the inscriptions of the scrolls are arbitrarily taken, as it would seem, from the several chapters of the Song of Solomon, the plates are seldom to be found in the same order in the various copies now extant in public or private libraries.

Ottley* was the first to suggest the idea that the book had been engraved on eight blocks only: "Upon first viewing this work, I was of opinion that each of the designs contained in it was engraved upon a separate block of wood; but upon a more careful examination, I have discovered that the contents of each two pages—that is, four subjects—were engraved on the same block. The number of wooden blocks, therefore, from which the whole was printed, was only eight. This is proved in the first two pages of the copy before me, where, near the bottom of the two upper subjects, the block appears to have been broken in two, in a horizontal direction, after it was engraved, and joined together again, although not with such exactness but that the traces of the operation clearly shew themselves. The traces of a similar accident are still more apparent in the last block containing the Nos. 29, 30, 31, 32. The whole work was therefore printed on eight sheets of paper, from the same number of engraved blocks, the first four subjects being printed from the same block upon the same sheet,—and so on with the rest; and, indeed, in Lord Spencer's copy, each sheet being mounted upon a guard, distinctly shows itself entire."

In confirmation of this ingenious observation of Ottley, some facts may be added, derived from the comparison of three copies of the book which passed through our hands. The mark of the paper in the Scriverius copy, now in the British Museum, is an unicorn in filigrane, placed obliquely to the horizontal water-lines, so that the horn is on a line corresponding generally with the top right hand corner of the page, while the tail is on the same line, but corresponding to the bottom left hand corner, when seen looking through the woodcuts of the right hand page. This mark exists only on eight pages, the other half of the book having no filigrane work at all. The printer, holding a folio sheet of paper, placed it on each block, so that generally the mark corresponds to each second or right hand page. Thus, in the Scriverius copy, the 1st, 4th, 5th, 6th, and 7th blocks, forming pages 1-2, 7-8, 9-10, 11-12, 13-14, shew the unicorn, in pages 2, 8, 10, 12, and 14, head upwards, on the oblique line which we have just indicated.

* Origin of Engraving. London, 1816. 4to. Vol. i, p. 142.

On the contrary, when the workman printed the 2nd, 3rd, and 8th blocks, forming pages 3-4, 5-6, and 15-16, he turned his folio sheet of paper upwards; the result of which was, the unicorn placed head downwards on the left hand or first page of each block. Thus pages 3, 5, and 15, shew the unicorn head and back downwards, on a line from below the left hand, to the upper right hand corner of these pages; while pages 4, 6, and 16, have no paper-mark.

Consequently we see no reason to adopt, in the following description of the book, any other order than that indicated by Ottley, and followed by the binder of the Scriverius copy. When we refer to the Cracherode and Bodleian copies, we shall give, in a parenthesis, the corresponding number of the page:

I.—Page I. The first page of the book, headed with the Dutch inscription, "Dit is die voersienicheit vā Mariē der mod' godes Eū is gehetē in laty Cātic," shews the bride, followed by her two companions, going out of the town, saying "*Osculetur,*" etc., led by the bridegroom into his garden ("*veni in hortum,*" etc.), where several monks are making the harvest, mowing, thrashing, grinding, binding corn, etc. The gate of the garden is of an English, or rather Low Country, construction,—never seen in Germany nor in German engravings; therefore this gate, as well as the spade in the hands of Christ in the 31st page of the *Biblia Pauperum*, may be considered as an indication of the Dutch or Flemish origin of the Block-Books so disputed by Heinecken and other German bibliographers.

I.—2. The second subject is certainly the assumption of the Virgin in a flame of glory very much like that to be seen in the front of the Duomo d'Orvieto. Three of the companions of the bride are standing on the left hand, saying "*Caput tuum ut Carmelus,*" etc., while a fourth one stands alone on the right hand side. The bride taken to heaven says, "*Nigra sum,*" etc. This application of the Book of Canticles to the history of the Virgin, although not in accordance with the rest of the Block-Books, is strictly conformable to the inscription at the head of the page, and to the mystical ideas propagated by S. Bonaventura.

II.—1. The bride, with two followers, gives her hand to the bridegroom, saying "*Trahe me*", when he replies, "*Sonet vox tua.*" The landscape is a wilderness lying between two mountains. Flowers are strewn about on the foreground.

II.—2. The bride, sitting with her two companions, greets the bridegroom by, "*En dilectus meus,*" etc. A shrub, on which a dove has alighted, stands between her and her bridegroom, who sings the praises of his bride, "*Quam pulchra es,*" etc.

III.—1. The bride is going out of the town with three followers, who ask her, "*Qualis est dilectus tuus,*" etc.; to which she replies, "*Dilectus meus candidus.*" In the background is a windmill,—wanting in the second and third editions,—and a strong castle, separated from the foreground by a rocky waste.

III.—2. The bride is asleep on the lap of the bridegroom, who says, "*Adjuro vos . . . ne suscitetis dilectam meam,*" etc. Outside, kneeling, are the three followers of the bride, or daughters of Jerusalem. In the background are a stag and two roes,

to convey a pictorial illustration of the words, *"adjuro vos ... per capreas, cervosque camporum."*

IV.—1. The bridegroom, bride, and three followers, are sitting; the two former under a vine arbour. The bridegroom says, *"Erunt verba"* (a mistake of the engraver for *ubera*) *"sicut botri vinee"*; and the bride, clasping a cluster of grapes to her bosom, replies, *"Botrus cypri dilectus meus,"* etc.

IV.—2. The bride is in an enclosed garden with a fountain. The machicolated walls of the garden are defended by four angels holding shields with the arms of the Holy Roman Empire (double-headed eagle),—the rose barbed and seeded on a chief indented; the chevron; the cross argent. An angel is locking with a key the door of the garden. The bridegroom, outside of the garden walls, says, *"Hortus conclusus soror mea,"* etc.; the angels on the wall say, *"Fons hortorum,"* etc.; and the bride says, *"Surge aquilo."*

V.—1. One of the most graceful designs of the work, in which the bridegroom, holding a lily flower, presents it to the bride, who is accompanied by her three followers. The two scrolls appear to belong to the bride,—*"Dilectus meus,"* and *"Ego flos campi."* A lily flower plant, growing between the two chief personages, is executed by the engraver in a style much superior to the designs of the *Biblia Pauperum*, and even of the *Speculum Humanæ Salvationis.*

V.—2. The bride, resting on the lap of the bridegroom, in an apartment surrounded by a sort of divan, says, *"Leva ejus sub capite meo"*... while her three followers standing on the left hand, reply, *"Pulchre sunt gene tue"*...

VI.—1. The bride in a garden partly enclosed by a wattle fence, at the back of a country house, gathers fruits, and presents them in a basket, saying to the bridegroom, *"Omnia nova et vetera servavi tibi."* The bridegroom, about to enter the garden, replies, *"Que habitas in hortis"*...

VI.—2. The bride lying in a bed, on the coverlid of which are scattered roses, says to her three companions, *"Stipate me malis"*... Two of these companions, holding each a lamp,—not, as Mr. Sotheby affirms, "a patera with the consecrated wafer,"—stand at the bedside, one saying: *"Quo abijt dilectus tuus"*...; the other, *"Quid faciemus sorori nostræ"*; the third bridesmaid hastens towards the door, saying, *"Si ostium est"*... This door is shut, and above the battlements are two females,—one holding a sword and a shield bearing the "lion rampant" of Flanders, while the other directs a bent bow on some unknown enemy. We cannot admit, as Mr. Sotheby assumes, that the arrow is directed against the bride herself; since the chamber in which the bride is lying, being open only by a pictorial supposition, the female archer placed outside cannot be considered as having a view of the apartment, of which she is more probably there to defend the entrance.

The bridegroom, painted on a sort of seal borne in the air by four angels, says: *"Vulnerasti cor meum soror mea"*... Beneath this apparition, by a conventional ubiquity to be found in the early engravings, particularly in those of Mich. Wohlge-

muth, the bride is represented walking towards the door of her own house, saying, "*Dura ut infernus emulatio*"...

VII.—1. The bridegroom saying "*Descendi in hortum meum*"... meets the bride followed by her two companions, in a garden enclosed by a wattle fence, and where are growing five large trees bearing fruits. The bride says, "*Talis est dilectus meus.*"

VII.—2. The bridegroom, outside of the bride's house, says, "*Aperi mihi soror mea quia caput meum plenum est rore.*" The bride in her bedroom, attended by her three companions, is kneeling on her bed, and about to draw the bolt of the door: "*Pessulum ostii mei aperiam.*"

VIII.—1. Here the scrolls are inverted, the words in the mouth of the bride being over the head of the bridegroom, and *vice versâ*. The bride, attended by two followers, is walking in a wilderness, and addressing the bridegroom, who holds a shepherd's hook, she says, "*Indica mihi quem diligit anima mea*"; to which the bridegroom replies, "*Si ignoras te o pulchra inter mulieres*"... Between them, in the background, are a goat and three sheep (two only are in the second and third editions).

VIII.—2. The bride is sitting in a chamber between two of her followers who are standing. She says, "*Anima mea liquefacta est.*" One of her companions replies, "*Statura tua assimilata est palme.*"

IX.—1. The bride meets the bridegroom going out of his house, and says to him, "*Quis mihi det fratrem meum*"; when he replies, "*Ecce quam pulchra es.*"

IX.—2. In an interior, on the left, the bridegroom and the bride are sitting on a richly ornamented sofa. He offers to her a chalice, over which the holy dove is fluttering. She says, "*Favus distillans labia tua.*" On the right hand her three companions, who are standing, say, "*Comedi favum cum melle meo.*" Before the latter is a cask, from which an angel kneeling is about to draw some wine in a Flemish jug.

X.—1. In an interior, with a large open fireplace on the right hand, and a cupboard loaded with dishes, fruit-basket, etc., the bride looks with commiseration on two mendicants (a male and female) kneeling behind her. One of her attendants holds a lamp, which Mr. Sotheby again mistakes for "a patera containing the consecrated wafer"; while the other spills inadvertently on the floor water from a jug which she holds in her left hand. The female mendicant says, "*Si dederit homo*"...; the male (a friar), "*Lampades ejus.*" One of the followers replies, "*Aquæ multæ*"... We cannot see how Mr. Sotheby could construe this design as the Church administering the communion to the monk and nun kneeling on the floor. The allegorical intention is very clearly explained by the last scroll, "Aquæ multæ non potuerunt extinguere caritatem"; as the lamps fully indicate in the second scroll, "Lampades ejus sicut lampades ignis atque flammarum."

X.—2. The bride carried into the air, over a vale between two rocky mountains, by the bridegroom under the form of an eagle crowned with the nimbus, reminds us

involuntarily of the pagan myth of Ganimedes. On the left hand are two angels, bearing, like most of the angels in the Book of Canticles, a small cross on the forehead,—a peculiarity which is likewise to be found in the French illustrations of Vincent de Beauvais.* The two angels standing in the foreground say, "*Quæ est ista quæ ascendit de deserto*"; while in the foreground of the mountain on the right hand, the three companions of the bride, who are kneeling, reply, "*Ista est speciosa inter filias Jerusalem.*"

XI.—1. The bride, preceded by her two followers, is walking towards Mount Lebanon, when, perceiving the bridegroom going out of the city, and pointing to him she says, "*Ego dilecto meo et ad me conversio illius.*" The bridegroom calls her, saying, "*Revertere, revertere Sulamitis*"...

XI.—2. The bride is going out of the city attended by her two followers, when an angel, admiring her from the battlements of the door, says, "*Quam pulchri sunt gressus tui.*" She points to Mount Calvary, where Christ is on the cross, and says, "*Vadam ad montem mirrhæ.*"

XII.—1. On the left hand is a large mansion, from which the bride, attended by her three bridesmaids, and leaning on the shoulder of the bridegroom, seems to be walking towards a vine, over which an angel appears in a glory. The bride says, "*Dilecte mi egrediamur in agrum*"...; the bridesmaids, "*Mandragoræ odorem dederunt*"; and the bridegroom, "*Videamus si floruit vinea.*"

XII.—2. In an interior the bride, holding the cross on which Christ is crucified, says, "*Fasciculus mirrhæ dilectus meus.*" One of her followers enters the room. A mountain with a tree is visible through the opened door.

XIII.—1. On the left hand is a bedroom with the bride half reclining on the bed, attended by her three followers. Over the battlements which surmount the bedroom, are a pope, two cardinals, and a bishop, each holding a naked sword in his right hand, and a shield with coats of arms. The escutcheon of the pope bears a single fleur-de-lys; the first cardinal has a lion rampant; the second a rose; and the bishop the cross keys, which were adopted by so many bishops at this time. The bride says, "*Surgam et circuibo civitatem.*"

On the right hand a public place, and streets with houses very much like those shewn at Harlem as the dwelling of Lawrence Coster. The bride, attended by her three followers, is stripped of her veil by a knight on horseback; behind whom is another knight, likewise on horseback, bearing a shield with a displayed eagle,—which cannot mean the arms of the empire, since the eagle is single-headed. This knight being much behind the former, it is doubtful whether he also is maltreating the bride, or coming to avenge her. The bride says, "*Percusserunt et vulneraverunt me*"...

Both subjects are enclosed by the turreted walls of the city, which are running from left to right in the foreground.

* Miroir Historial. 5 vols. Paris, Ant. Vérard, 1495-96. Fol.

XIII.—2. The bridegroom sitting at the end of a table covered with a tablecloth, in what appears to be the refectory of a convent, invites the bride and her three followers to take the communion in both kinds. The bride is holding a chalice, while three other chalices and as many consecrated wafers remain on the table. The bridegroom says, "*Comedite amici et bibite et inebriamini carissimi.*" The bride replies, "*Guttur illius sicut vinum optimum.*"

XIV.—1. The bride on the threshold of her bedroom, her hand on the shoulder of the bridegroom, invites him to enter the room, where are the three bridesmaids by the side of a bed covered with eighteen roses. "*Tota pulchra es,*" says the bridegroom; when the bride replies, "*Tenui eum nec dimittam donec introducam in domum matris meæ.*"

XIV.—2. The bridegroom is introduced into the bedroom, and says, "*Ecce pulchra es amica mea*"... The bride replies, "*Ecce tu pulcher es domine mi*"... The three followers are standing near the bed, on the coverlid of which are to be seen seventeen roses. "*Lectulus noster floridus.*"

XV.—1. The bride is sitting at the foot of a machicolated tower, saying, "*Ego murus et ubera mea sicut turris*"... Nine shields bearing coats of arms are hanging from the walls of the tower. On the left an angel, standing, says, "*Mille clypei pendent ex ea*"... On the right hand another angel replies, "*Collum tuum sicut turris.*" The foreground is strewed with flowers.

XV.—2. The bridegroom is resting on the lap of the bride, in a bed covered with flowers, the bolster of which is leaning against a castellated tower: "*Ego dormio sed cor meum vigilat*"... The bride replies, "*En lectulum Salomonis sexaginta fortes ambiunt omnes tenentes gladios.*" The bed, in fact, is surrounded by armed men, by their costume of various nations, some of whom hold shields with coats of arms, such as, the first, a lion rampant; the second, a single fleur-de-lys; the third, a chequered escutcheon; and the last, a rose barbed and seeded.

XVI.—1. The bridegroom sitting in a chair, presents to the bride a sort of seal, on which is engraved the Deity holding a cross on which Christ is crucified. He says: "*Pone me ut signaculum*"... The bride, kneeling before him, receives it saying, "*Fuge dilecte mi.*" Her two followers are standing behind her.

XVI.—2. On the left hand is the bride sitting on Lebanon: "*Species ejus ut lybani*"... Then again the bride on the foreground, attended by two followers, is about to receive the crown which the bridegroom holds in his hands, saying, "*Veni de lybano... veni coronaberis.*" This design has the greatest analogy with the last design of the *Biblia Pauperum.*

V.

The various editions of the Book of Canticles are perfectly distinct, and bear numerous and unmistakable differences. We have seen what trifling variations are accepted by bibliographers as characteristic of new editions of the *Biblia*

*Pauperum.** Although several editions of this latter book were engraved in the Netherlands, besides the one engraved in Germany by Wohlgemuth, the work of the original engraver is so faithfully imitated in the reproductions, that, without comparing a certain number of copies, it is no easy matter to distinguish the copies from the original. The blocks of the *Biblia Pauperum* having been at first printed with the frotton, and then with a common press, it may be too easily inferred, from the clotted appearance of some copies, that they differ from others taken from the same blocks, but with perfectly clear and distinct outlines.

In the Book of Canticles we have not to deal with the same uncertainty : the copies are but poor reproductions of the original, with the Dutch inscription, which is thus described by Dr. Waagen :—"The compositions are generally well invented, the motives speaking and even elevated, the expression often very refined, the proportions slender, the drawing good, although the limbs are meagre, the hands small and graceful, and the folds of the drapery conformable to style, and only rarely defaced by sharp breaks. In all these instances, the influence of Roger van der Weyden the elder is recognisable. A delicate feeling is visible in the outlines; the execution is generally rendered with very fine strokes. I select a few details for observation. The bridegroom in the upper part of p. 2 is an especially noble figure; also, p. 6 below, the angel at the gate, with a remarkably appropriate expression. I subscribe entirely to the opinion of MM. Ottley and Sotzmann, who maintain this, with the Dutch text, to be the original, in opposition to Heineken, who considers it a copy of the one with the Latin text."† What Dr. Waagen means here by Dutch text, is the Dutch inscription at the top of the first page, although his last sentence may lead one to suppose that the text of the scrolls would be Dutch in some editions, while this text is Latin in all the known copies of the Book of Canticles.

Thus the Scriverius copy in the British Museum, of which the present fac-simile is a reproduction, being undoubtedly the first edition, it remains to be seen in what order may be placed the Cracherode copy, also in the British Museum, and the copy in the Bodleian library, Oxford. Mr. Sotheby, in his *Principia Typographica,* vol. iii, p. 168, and index to vol. i, considers the Cracherode copy as the second edition, and the Bodleian as the third; but vol. i, p. 78, he places the Bodleian second and the Cracherode third. After a careful examination of the three copies, we think that the Bodleian ought to be regarded as the second, because it differs less from the first; while the Cracherode copy appears to be a reproduction from the second, rather than from the first edition. The following comparison of the three copies will, perhaps, enable the amateur to form a correct opinion on the subject :—

* See Biblia Pauperum, reproduced in fac-simile from one of the copies in the British Museum, with an Historical and Biographical Introduction. London, 1859. 4to.

† Treasures of Art in Great Britain. London, 8vo., 1857, p. 306.

I. EDITION. SCRIVERIUS COPY IN THE BRITISH MUSEUM.	II. EDITION. COPY IN THE BODLEIAN LIBRARY (OXFORD).	III. EDITION. CRACHERODE COPY IN THE BRITISH MUSEUM.
I.—Page 1.	I.—Page 1.	I.—Page 1.
	No Dutch inscription.	No Dutch inscription.
	1. *Viro* instead of *vino*.	1. *Viro* instead of *vino*.
2. *Mesmi mirrā* instead of *messui myrrham*.	2. *Mesūn* instead of *messui*.	2. *Mesūn* instead of *messui*.
Breakage extending over this page and the second, and following the top line of the gate in the first design.	No breakage of the block. In the garden house a book is to be seen on a desk.	
2.	2.	2.
		1. *ih:l'm* for *ihrl'm*.
2. *Tab'naclū* instead of *tabernacula* as in the Vulgate. *Pell'* for *pelles*.*	2. *ih:l'm* instead of *ihrl'm*. *Tab'naclū* for *tabernacula*.	2. *Tabvacl'u* for *tabernacula*.
II.—1.	II.—1.	II.—1.
1. *Odore* instead of *odorem;* the usual stroke over the *ē* for *m* being omitted.	1. *Turrem'* instead of *curremus*.	1. *Turrem'* instead of *curremus*.
2. *Faties* instead of *facies*.	2. *Faties* instead of *facies*.	2. *Faties* instead of *facies*.
Breakage across this page and the first, extending here from the bottom fold of the first to that of the second scroll.	No breakage.	
2.	2.	2.
2. *Osl'i* for *oculi*.	2. *ītrīset'* instead of *intrinsecus*.	2. *ītrīset'* instead of *intrinsecus*.
	Two grass tufts instead of one, and the lily flower under the second scroll.	
III.—1.	III.—1.	III.—1.
	No windmill in the background.	No windmill in the background, as in the first edition.
2. *Milibus* instead of *millibus*.	2. *Caudidus* instead of *candidus*.	
	A single tree instead of two in the background above the left hand of the bride.	
2.	2.	2.
1. *Aduiro* for *adjuro;* the dot on the *i* being misplaced on the second stroke of the *u*. *Tervosq3* instead of *cervosque*. *Sustitetis* instead of *suscitetis*.	1. *Capitas* instead of *capreas*. *Tervosq3* instead of *cervosque*.	1. *Capitas* instead of *capreas*. *Tervosq3* instead of *cervosque*. *Suscitetis* as in the Vulgate.
	Four trees instead of six, with a double one.	Four trees instead of six.
IV.—1.	IV.—1.	IV.—1.
1. *Erūt verba* instead of *ubera*.	1. *Verba* for *ubera*. *Punrcorum* instead of *punicorum*.	1. *Verba* for *ubera*. *Punrcorum* for *punicorum;* the second *n* being badly formed, as in the second edition.

* In this abbreviation we see an example of the contraction used in some old engravings, where the word "zwolt" being written for "zwollis" or zwollensis", so many iconographers created an engraver with the awkward name of Zwott.

I. EDITION.	II. EDITION.	III. EDITION.
2.	2.	2.
1. *Singnatus* instead of *signatus*.	1. *Orcus* instead of *ortus*. *Singnatus* instead of *signatus*.	1. *Orcus* instead of *ortus*. *Singnatus* instead of *signatus*.
2. *Viuēcium* instead of *viventium*.	2. *Acuulo* instead of *aquilo*. *p'fla*, i.e. *perfla*, as in the first edition.	2. *Acuulo* instead of *aquilo*. *Pfla* instead of *p'fla*.
3. *Acuulo* instead of *aquilo*. *Fluēt* instead of *fluant*.	No tree in the background behind the bridegroom.	No tree in the background.
V.—1.	V.—1. (7th.)*	V.—1. (7th.)
1. *Ego ille* for *Ego illi*. *Pasitur* for *pascitur*.	1. *Ille* instead of *illi*. *Pasitur* instead of *pascitur*.	1. *Ille* instead of *illi*. *Pasitur* instead of *pascitur*.
2. *Cōuallim* for *convallium*.	2. *Cōvallim* instead of *convallium*.	2. *Couallim* instead of *convallium*.
	Under the first scroll a tuft of grass instead of a stone. On the foreground, under the lily plant, a flower, as in the first edition. Tuft of grass instead of a flower in the foreground under the rock-work.	A tuft of grass in the foreground, under the lily, instead of a flower, as in the two other editions.
2.	2.	2.
1. *Monnlia* instead of *monilia*. In the second scroll a breakage under *amplexabitur*.	1. *Monnlia* instead of *monilia*.	1. *Monnlia* instead of *monilia*.
VI.—1.	VI.—1. (8th.)	VI.—1. (8th.)
Breakage in the superior part of the right hand border.	At the feet of the bridegroom a tuft of grass instead of a flower.	The same.
2.	2.	2.
3. *Faciē* for *faciemus*.		
5. *Mure'* instead of *murus*.	5. *Mure'* instead of *murus*. *Edificumis* instead of *edificamus*.	5. *Mure'* instead of *murus*. *Edificumis* instead of *edificamus*.
7. *Dur'* instead of *dura*.	7. *Emulacio* instead of *emulatio*.	7. *Emulacio* instead of *emulatio*.
VII.—1.	VII.—1. (11th.)	VII.—1. (13th.)
1. *Floruisset*, as in the Vulgate; but the plural *vinee* would have required *floruissent*.	1. *Floruisset* instead of *floruissēt*. No wattle fence around the garden; the two companions of the bride are wanting; two large trees instead of five; only one flower under the first scroll,—all the others replaced by rough delineations of fourteen tufts of grass.	No garden enclosure; the two companions of the bride wanting; two large trees instead of five. Quite a barbarous imitation of the first edition.
2.	2.	
2. *Hostij* for *ostii*. *Aperiā, exspoliā*, in the future tense; whilst in the Vulgate it is *aperui, expoliavi*.	The two flowers before and after the bridegroom replaced by shadings and a tuft of grass. A small window in the shaft of the right hand pillar or small tower.	The same.

* The order of the pages in the Bodleian and Cracherode copies being not the same as in the Scriverius copy, we add the number of each page as it occurs in the two copies.

I. EDITION.	II. EDITION.	III. EDITION.
VIII.—1.	VIII.—1. (12TH.)	VIII.—1. (12TH.)
1. *Pastas* instead of *pascas*. *Et'ē* for *etc*. Three sheep and a goat between the bride and the bridegroom.	1. *Paslas* instead of *pascas*. A goat and two sheep only. Five trees instead of three.	1. *Pastas* instead of *pascas*. A goat and two sheep only. Five trees instead of three.
2.	2.	2.
2. *Gratura* instead of *statura*. *Assimulata* instead of *assimilata*.	2. *Gratura* instead of *statura*. *Assimulata* instead of *assimilata*.	2. *Gratura* instead of *statura*. *Assimulata* instead of *assimilata*.
IX.—1.	IX.—1. (5TH.)	IX.—1. (5TH.)
1. *Uidet* for *mⁱ det*. The sign of the abbreviation *mⁱ* for *mihi* has been mistaken by the engraver for *ui*.	1. *Mdet* for *mihi det*. *Iveniā* for *inveniam*.	1. *Mdet* instead of *mihi det*. *Iceniā* instead of *inveniam*.
	2.	2.
	Drapery of the dress of the bridegroom about the same as in the first edition.	The folds of the dress of the bridegroom very rude and uncouth.
X.—1.	X.—1. (6TH.)	X.—1. (6TH.)
1. *Nichil* for *nihil*.	The same.	The same.
2.	2.	2.
1. *Enixa* instead of *innixa*.	1. *Enixa* instead of *innixa*. *Dilectu* instead of *dilectum*. Eight trees instead of nine. Foreground the same as in the first edition.	1. *Enixa* instead of *innixa*. *Dilectu* instead of *dilectum*. Seven trees instead of nine. Foreground not the same as in the two other editions.
XI.—1.	XI.—1. (9TH.)	XI.—I. (9TH.)
1. *Ecce* instead of *ego*. 2. *Sunamitis* instead of *Sulamitis*. Left hand perpendicular border broken.	2. *Sunamitis* instead of *Sulamitis*. Nine trees instead of fifteen, with two double ones. Tuft of grass instead of a flower behind the bride.	The same. Ten trees instead of fifteen.
2.	2.	2.
1. *Pulchre gressus tue* instead of *pulchri gressus tui*. *Calciamēt'* instead of *calceamentis*. 2. *Tollē* instead of *collem*.	1. *Pulchre tue*, as in the first edition. 2. *Tollē* instead of *collem*. This page is nearly an inch narrower than in the first edition. The five trees on a perpendicular line at the left are wanting in the first design; while one wing only of the angel, and the door of the tower alone, are to be seen in the second design.	1. The same. 2. *Tollē* instead of *collem*. Eight trees instead of eleven.
XII.	XII.—1. (10TH.)	XII.—1. (10TH.)
	No round aperture in the wall on the left hand. No chimney stacks on the roof of the right hand tower. Grass instead of a stone behind the bride.	The same.

I. EDITION.	II. EDITION.	III. EDITION.
2.	2.	
1. *Facicul'* instead of *fasciculus*. The *u* of *commorabitur* is broken.	*Faricul'* instead of *facicul'*, i.e. *fasciculus*.	The same.
XIII.—1.	XIII.—1.	XIII.—1.
2. *P'cussērūt* instead of *percusserunt*.	The round towers in the foreground have no barbacans. The head of the horse of the knight with the shield bearing an eagle is wanting, and is replaced by the folds of his cloak.	The round towers of the surrounding wall have no barbacans. The pavement of the room is not mosaic.
2.	2.	2.
1. *Bibite et tu inebriamī* instead of *bibite et inebriamini*. The introduction of this *tu* in the scroll cannot be accounted for. 2. *Potadū* instead of *potādū*, i.e., *potandum*. Bottom line of the border broken under the right hand pillar.	No fleur-de-lys carved round the room under the windows. Right hand pillar not shaded as in the first edition. The mouth of the second companion of the bride is wanting.	2. *Potadū* for *potandum*. No carved work round the room. Right hand pillar shaded.
XIV.—1.	XIV.—1.	XIV.—1.
Left hand border broken at the top. The curtain over the bottom of the bed is folded up like a hammock. Seventeen roses are on the bed itself.	Grass instead of a flower under the first scroll. No folded-up curtain. 2. *īcroducā* for *introducam*. Fourteen roses only on the bed.	2. *īcroducā* instead of *introducam*. Fourteen roses. No folded curtain.
2.	2.	2.
2. *Dñe mi*, i.e., *domine mi*, instead of *dilecte mi*. The front curtain of the bed is folded up as in the first design. Eighteen roses are on the bed.	1. *Pulcbra* instead of *pulchra*. No curtain folded up. Sixteen roses only instead of eighteen. Triangular window and right hand pillar wanting.	1. *Pulcbra* instead of *pulchra*. Sixteen roses instead of eighteen. No folded curtain.
XV.—1.	XV.—1.	XV.—1.
1. Almost *foxiū* instead of *forciū*, i.e. *fortium*. 2. *Tris* instead of *tr'is*, i.e. *turris*. Breakage across this page and the following, extending from the bottom of the flower, and under the word *mille* of the first scroll, to the tuft of grass on the right hand of the third scroll.	1. *Fortiū* for *fortium*. 2. *Corā eo* instead of *coram*. 3. *Edificato* instead of *edificata*. No flower, but shadings on the left of the first scroll; the foot of the tower, on the right hand of the bride, ending square, as in the first edition.	2. *Corā to* instead of *coram*. Foreground different. The bottom corner of the left hand tower, near the drapery of the bride's dress, is sunk in the ground; so that the bottom line of the wall is not interrupted, and reaches the drapery.
	2.	2.
	This design is very like that of the first edition; but the bedstead, clearly indicated in the first edition, under the coverlet, is replaced by a second row of paving tiles not shaded.	The drapery of the bed is altered. The framing pillar scarcely appears on the right hand.

I. EDITION.	II. EDITION.	III. EDITION.
XVI.—1.	XVI.—1.	XVI.—1.
	Abacus broken above the superior volute of the scroll.	
2. *Euge* instead of *fuge*. Breakage across this page and the preceding one, extending from the left hand to the right hand pillar, a little above the socle, and running almost parallel along the bottom of the superior row of paving tiles.	2. *Euge* instead of *fuge*. The shaft of the right hand pillar is entirely wanting.	2. *Euge* instead of *fuge*. No pillar on the right hand.
2.	2.	2.
1. *Lyban'* instead of *libani*.	1. *Cal'* instead of *talis*. Three trees instead of five. Tuft of grass instead of a flower at the feet of the bridegroom.	1. *Cal'* instead of *talis*. Three trees instead of five. Foreground quite different to the first edition.

VI.

The introduction of wood-engraving in Europe is much earlier than is generally supposed, because being considered of little importance nobody cared to mention it. Even after the production of the Block-Books, the work of the engraver was so manifestly inferior to the pictures of masters such as the Van Eycks, or even to the common illuminators of MSS., that it may be fairly assumed that the coarse delineations of the wood-engravers were intended merely as a sort of underwork, to be coloured afterwards by the illuminator. Such also is the opinion of Mr. Richard Thomson, who, in a lecture delivered by Mr. W. Tite, M.P., in the theatre of the London Institution on the 21st January, 1857, said, "When we pass from the age of *genuine* illuminated manuscripts to that of printed books adorned with ornaments engraven on wood, and transferred to vellum by printer's ink and the action of a heavy press, and subsequently powerfully coloured, the closest imitation of written volumes is to be observed in all the earliest efforts of the first typographers. Their object appears to have been to make the productions of the press pass for the more ordinary painted manuscripts, which were probably produced at the period with great expedition, and in Flanders were possibly to be found always ready for sale. These books, which were usually manuals of devotion, at first consisted of real manuscript leaves, interspersed with illustrations engraven in faint outlines, intended to be coloured. They were subsequently printed on stout vellum, in types which were cut closely to imitate the text written by the best scribes of the time. In fact it requires rather an experienced eye *to distinguish between a genuine illuminated manuscript and a well painted book printed on vellum.*"

We find a most striking example of such a book, with illuminated engravings, in the only known copy on vellum of the French *Biblia Pauperum*, or, "Les figures du Vieil Testament et du Nouvel," printed in Paris by Anthoine Vérard circa 1503,

formerly in the possession of King Henry VII, and now in the British Museum. As to the date of the execution of such engravings in the Netherlands, M. Léon de Laborde* relates that a *Jan de Printere*, or John the printer, is inscribed among the corporation of booksellers in Bruges in the years 1457 and 1458; the register beginning only from 1454, all previous information is wanting. M. Léon de Burbure, however, has recently found, in the archives of Antwerp, another *Jan de Printere* mentioned four times in deeds bearing the date of 1417, one year before the date engraved on the print in the royal library of Brussels.† Now the paper of the Block-Books is identically the same, and bears the same mark as that used by the early Dutch printers. "Le papier venait de Brabant," says J. Scheltema,‡ "où c'était la coutume lorsqu'il survenait un changement dans la maison du souverain, de changer aussi la marque du papier; ce qui fait que le papier de ce pays offre une succession chronologique. Cette succession se remarque aussi dans les premières impressions et les suivantes ... au surplus ce papier est le même que celui dont on se servait à Harlem avant l'année 1440 pour les registres publics." If such be the case, if the paper of the Block-Books is the same as that of the public records in Harlem before 1440, there is very little reason to doubt that some at least of the Block-Books were produced in Harlem, and engraved either by Lawrence Coster or under his direction.

The well-known antiquary of Leipzig, Herr T. O. Weigel, is in possession of precious xylographic documents which, it is said, completely overturn the theories grounded upon the claims of Harlem, and restore to the German "Formschneiders" the priority in the invention of wood-engraving: specimens, in fact, of a date much anterior to any of the xylographic monuments known to us. We entirely concur in the opinion of M. J. D. Passavant, when he refers the introduction of wood-engraving into Germany, to a period much earlier than that generally admitted; but in the very curious and interesting monuments which he enumerates as in the possession of Herr T. O. Weigel, no distinct proof is afforded of the priority of German to Dutch and Flemish wood-engraving. The style of drawing of the "Christ en Croix" (mentioned p. 20, vol. i, of *Le Peintre-Graveur*, Leipsic, 1860, 8vo.), may very well belong to the twelfth century, though this drawing may not have been engraved before the latter part of the fifteenth century.

The mention, by M. Passavant, of the *Spirituale Pomerium* MS., with woodcuts of 1440, executed in the cloister of Groenandael, near Brussels, by "les frères de la vie commune," is much more important than any hypotheses founded merely on the style of drawing. It is, indeed, rather in favour of the Netherlands, particularly

* Les Ducs de Bourgogne, Etudes sur les Arts, les Lettres, et l'Industrie, pendant le XVème Siècle. 2 P. Preuves. Paris, 8vo., 1849, p. xvii.

† M. J. D. Passavant, in his new work, Le Peintre-Graveur (Leipzig, 1860, 8vo., p. 110), refers this date from 1418 to 1468.

‡ Lettre à MM. les Redacteurs de la Galerie des Contemporains sur la Nécessité de rectifier et compléter l'Article concernant M. J. Koning. La Haye, 1819. 8vo.

when it is remembered that these monks were first established during the fourteenth century, in Zwollis, the very town whose arms—the famous cross of Savoy in the Book of Canticles—were bravely won by its inhabitants under the walls of Jerusalem at the time of the Crusades,—the town in which was printed the *Passye ende dat leven van onsers liefs hern,* where the pieces of an original set of blocks of the *Biblia Pauperum* were inserted in 1489.

Until the fac-similes of Herr T. O. Weigel are published, therefore, we must abide by the proofs which are at our disposal, and conclude this introduction by quoting the words of the anonymous author of the *Cronica van der hilliger stat vā Cölle,* published at Cologne, by Joh. Kœlhof, in the year 1499, fol., who, relating the information which he received from Ulrich Zell, the celebrated printer, contemporary of Guttenberg, says (fol. 312): "Item wiewail die Kunst is vonden tzo Mentz, als vurss up die wijse, als dan gemeynlich gebruicht wirt, so is doch die eyrste vurbyldung vonden in Hollant vyss den Donaten, die dae selffst vur der tzijt gedruckt syn."

J. Ph. Berjeau.

Georgiana Street, Camden Town.
February, 1860.

CANTICUM CANTICORUM.

TEXT OF THE SCROLLS.

PAGE I.—I.

1. Osculeꝰ me osculo oris sui qⁱa meliora sunt ubera tua vino.

2. Veni in ortū meū soror mea spōsa mesmi (messui) mirrā meā cū aromatibꝰ meis.

II.

1. Caput tuū ut carmelꝰ collū tuū sicut turris eburnea.

2. Nigra sū sꝫ formosa filie ihrl̄m sicut tab'naclū (tabernacula) cedar sicut pell̄ (pelles) Salomōis.

PAGE II.—I.

1. Trahe me post te curremꝰ in odore ungētoꝝ tuoꝝ.

2. Sonet vox tua in auribꝰ meis vox enī tua dulcꝭ et faties tua decora.

II.

1. En diltūs meꝰ loqⁱꝰ m̄ surge ꝑpera amica mea.

2. Quā pulchra es amica mea q̃ pulchra es osli tui colūbarū absqꝫ eo q̃ itrisecꝰ latet.

PAGE III.—I.

1. Qualis est dilectus tuus o pulcherrīa mulierū.

2. Dilectus meus candidus et rubicūdus electus ex milibus.

II.

1. Adiuro vos filie ihrl̄m ꝑ capreas tervosqꝫ (cervosque) cāpoꝝ ne sustitetis (suscitetis) dilectam meam donec ipsa velit.

TEXT OF THE VULGATE.

PAGE I.—I.

1. Osculetur me osculo oris sui : quia meliora sunt ubera tua vino. (i, 1.)

2. Veni in hortum meum, soror mea sponsa ; messui myrrham meam cum aromatibus meis. (v, 1.)

II.

1. Caput tuum ut Carmelus ;—collum sicut turris eburnea. (viii, 5-4.)

2. Nigra sum, sed formosa, filiæ Jerusalem, sicut tabernacula cedar, sicut pelles Salomonis. (i, 4.)

PAGE II.—I.

1. Trahe me : post te curremus in odorem unguentorum tuorum. (i, 3.)

2. Sonet vox tua in auribus meis : vox enim tua dulcis, et facies tua decora. (ii, 14.)

II.

1. En dilectus meus loquitur mihi : surge, propera, amica mea. (ii, 10.)

2. Quam pulchra es, amica mea ! quam pulchra es ! Oculi tui columbarum, absque eo quod intrinsecus latet. (iv, 1.)

PAGE III.—I.

1. Qualis est dilectus tuus, ô pulcherrima mulierum. (v, 9.)

2. Dilectus meus candidus et rubicundus, electus ex millibus. (v, 10.)

II.

1. Adjuro vos, filiæ Jerusalem, per capreas, cervosque camporum ne suscitetis dilectam *meam,* donec ipsa velit. (ii, 7 ; viii, 4.)

Page IV.—i.

1. Erūt verba tua sicut botri vinee odor oris tui sicut malorū punicorum.
2. Botrus cipri dilectus meꝰ inꝛ vineas enngadi.

ii.

1. Ortus conclusus est soror mea spōsa ortus ꝯonclusꝰ fōs singnatus (signatus).
2. Surge acuulo (aquilo) veni auster ꝑfla ortū meum et fluēt aromata illiꝰ.
3. Fōs ortorum puteus aquarū viuēciū q̃ fluūt īpetū de lybano.

Page V.—i.

1. Dilectꝰ meꝰ m̄ et ego ille qͥ pasitur inꝛ lylia.
2. Ego flos cāpi et lyliū cōuallim (convallium.)

ii.

1. Pulchrē sūt gene tue sicut turturis collū tuū sicut monnlia (monilia).
2. Leva eiꝰ sub capite meo et dextra illiꝰ āplexabiꝛ me.

Page VI.—i.

1. Que habitas in ortis amici auscultāt fac me audire vocē tuā.
2. Oīa noua et vetera seruaui tibi dilecte mi.

ii.

1. Quo abijt dilectus tuuꝰ pulcherrima mulierum.
2. Filie ihrl̄m ānūciate dilcō quia amore lāgueo.
3. Q'd faciē soro'i nr̄e ī die qū alloquēda est.
4. Stipate me mal̄ fulcite me floribus quia amore lāgueo.
5. Si hostiū cōpīgamꝰ illd' si mureꝰ edificamus propugnacula.
6. Vulnerasti cor meū soror mea spōsa vulnerasti cor meum.
7. Durꝰ vt infernus emulacio ibi corrupta est mater tua.

Page VII.—i.

1. Descēdi ī ortū nucū ut viderē poma cōualliū & īspicēm si floruissēt vinee et germinassēt mala punica.
2. Tal̄ ē dilcūs meꝰ et ipe ē amicꝰ meus filie ihrl̄m.

Page IV.—i.

1. Erunt ubera tua sicut botri vineæ; odor oris tui sicut malorum *punicorum*.* (vii, 8.)
2. Botrus cypri dilectus meus mihi, in vineis Engaddi (*inter vineas Enngadi.*) (i, 13.)

ii.

1. Hortus conclusus, soror mea sponsa, hortus conclusus fons signatus. (iv, 12.)
2. Fons hortorum; puteus aquarum viventium, quæ fluunt impetu de Libano. (iv, 15.)
3. Surge, aquilo: veni auster; perfla hortum meum, et fluant aromata illius. (iv, 16.)

Page V.—i.

1. Dilectus meus mihi et ego illi, qui pascitur inter lilia. (ii, 16.)
2. Ego flos campi et lilium convallium. (ii, 1.)

ii.

1. Pulchræ sunt genæ tuæ sicut turturis: collum tuum sicut monilia. (i, 9.)
2. Læva ejus sub capite meo, et dextera illius amplexabitur me. (ii, 6.)

Page VI.—i.

1. Quæ habitas in hortis, amici auscultant: fac me audire vocem tuam. (viii, 13.)
2. Omnia . . . nova et vetera, servavi tibi, dilecte mi. (vii, 13.)

ii.

1. Quò abiit dilectus tuus, pulcherrima mulierum. (v, 17.)
2. Filiæ Jerusalem, ... nuncietis *dilecto* quia amore langueo. (v, 8.)
3. Quid faciemus sorori nostræ in die quando alloquenda est. (viii, 8.)
4. Stipate me malis, fulcite me floribus: quia amore langueo. (ii, 5.)
5. Si ostium compingamus illud, si murus est edificamus propugnacula. (viii, 9.)
6. Vulnerasti cor meum soror mea sponsa, vulnerasti cor meum. (iv, 9.)
7. Dura sicut infernus æmulatio; ibi corrupta est mater tua. (viii, 5.)

Page VII.—i.

1. Descendi in hortum nucum, ut viderem poma convallium, et inspicerem si floruisset vinea, et germinassent mala punica. (vi, 10.)
2. Talis est dilectus meus, et ipse est amicus meus, filiæ Jerusalem.

* This word, which Mr. Sotheby finds confused, because he reads *pomorum,* is very plain in the original, but has been added by the author to the text of the Vulgate.

II.

1. Aperi m^{i} soror mea q^{i}a caput meum plenū est rore.

2. Pessulū hostij mei aperiā dilecto meo exspoliā me tunica,

Page VIII.—I.

1. Indica m^{i} quē diligit aīa mea ubi pascas cubes in me'idie et ē.

2. Si ignoras te o pulchra int̃ mulieres ꝯg'd'e post vestigia gregū.

II.

1. Anima mea liq̄ftā est ut dilectꝰ meꝰ locutꝰ est.

2. Gratura (statura) tua assimulata (assimilata) ē palme et ubera tua botris.

Page IX.—I.

1. Quis uidet te (mihi det) te frēm meū ut īveniā te foras.

2. Ecce q̃ pulchra es et q̃ deco'a carissima in delicijs.

II.

1. Fauus distillās labia tua mel et lac sub līgua tua odor vestimētoꝝ tuoꝝ.

2. Com̄edi favū cū melle meo bibi vinū meum cum lacte meo.

Page X.—I.

1. Si dederit homo oēm substāciā suā ꝑ dilcīone quasi nichil despiciet eā.

2. Lāpades eiꝰ sicut lāpades ignis atq̧ flāmarū.

3. Aque mlte nō potuerūt extīgue ca'itatē.

II.

1. Que ē ista q̃ ascendit de deserto delicijs enixa suꝑ dilectū suum.

2. Ista ē speciosa int̃ filias ihrlm viderūt eā filie Syon.

Page XI.—I.

1. Ecce dilecto meo et ad me cōuersio illiꝰ.

2. Revertẽ reūtẽ Sunamitis reūtẽ ut ītueam te.

II.

1. Qm̄ pulchre st̃ gressꝰ tuē ī calciamētꝭ filia prīcipis.

2. Vadā ad mōtē mirre et ad tollē (collem) thuris.

II.

1. Aperi mihi soror mea; .... quia caput meum plenum est rore. (v, 2.)

2. Pessulum ostii mei aperui dilecto meo ..... expoliavi me tunica.*

Page VIII.—I.

1. Indica mihi, quem diligit anima mea, ubi pascas, cubes in meridie. (i, 6)

2. Si ignoras te o pulcherrima inter mulieres, *congredere* post vestigia gregum. (i, 7.)

II.

1. Anima mea liquefacta est, ut *dilectus meus*, locutus est. (v, 6.)

2. Statura tua assimilata est palmæ et ubera tua botris. (vii, 7.)

Page IX.—I.

1. Quis mihi det te fratrem meum .... ut inveniam te foris. (viii, 1.)

2. *Ecce* quam pulchra es, et quam decora, carissima, in deliciis. (vii, 6.)

II.

1. Favus distillans labia tua ;...mel et lac sub lingua tua ;...odor vestimentorum tuorum... (iv, 11.)

2. Comedi favum cum melle meo...bibi vinum meum cum lacte meo. (v, 1.)

Page X.—I.

1. Si dederit homo omnem substantiam...pro dilectione, quasi nihil despiciet eam. (viii, 7.)

2. Lampades ejus, lampades ignis atque flammarum. (viii, 6.)

3. Aquæ multæ non potuerunt extinguere caritatem. (viii, 7.)

II.

1. Quæ est ista quæ ascendit de deserto,...innixa super dilectum suum. (viii, 5.)

2. Ista est speciosa inter filias Jerusalem—viderunt eam filiæ *Syon*. (vi, 8.)

Page XI.—I.

1. Ego dilecto meo, et ad me conversio ejus. (vii, 10.)

2. Revertere, revertere, Sulamitis : revertere ut intueamur te. (vi, 19.)

II.

1. Quam pulchri sunt gressus tui in calceamentis, filia principis. (vi, 1.)

2. Vadam ad montem myrrhæ et ad collem thuris. (iv, 6.)

* In the Block-Book this verse is in the future tense, *aperiam*, *expoliam*.

Page XII.—i.

1. Dilecte mj egrediam̄ in agrū mane surgamꝰ ad vineas.

2. Mādragore odorē dederūt in portę nr̄is.

3. Videamꝰ si floruit vinea si flores fructꝰ ꝑturiūt.

ii.

1. Facicuł mirre dilcūs meꝰ m̄ int̄ ubera mea commorabitur.

Page XIII.—i.

1. Surgā et circuibo ciuitatē ꝑ vicos et plateas querā quē diligit aīa mea.

2. ꝑcusserūt et vulnerauerūt me tulerūt palliū meū custodes murorum.

ii.

1. Comedite amici et bibite et tu inebriam̄i carissimi.

2. Guttur illius sicut vinū optimū dignū dilcō meo ad potadū.

Page XIV.—i.

1. Tota pulchra es amica mea et macła nō est in te.

2. Tenui eū nec dimittā donec introducā ī domū matris me in cubicłm genitricis mee.

ii.

1. Ecce pulchra es amica mea ecce tu pulchra es colūba mea.

2. Ecce tu pulcher es dn̄e mi et decorꝰ lectuł n̄r florid.

Page XV.—i.

1. Mille clypei pendēt ex ea oīs armatura forciū.

2. Ego murꝰ et ubera mea sicut tr'is ex q̃ ftā sū coram.

3. Collū tuū sicut t'ris q̃ edificata c̄ in ꝓpugnaculis.

ii.

1. Ego dormio et cor meū vigilat.

2. En lectulū Salomoīs sexagīta fortes abiūt oēs tenētes gladios.

Page XVI.—i.

1. Pone me vt signaculū suꝑ cor tuum.

2. Euge dilecte mj fortę vt mors dilectio.

ii.

1. Spēs ciꝰ vt lybanꝰ electus vt cedri tał est diltūs meus.

2. Veni de lybano spōsa mea vēi de lybano veni coronaberis.

Page XII.—i.

1. Dilecte mi, egrediamur in agrum—mane surgamus ad vineas. (vii, 11, 12.)

2. Mandragoræ dederunt odorem; in portis nostris. ...(vii, 13.)

3. Videamus si floruit vinea, si flores fructus parturiunt. (vii, 12.)

ii.

1. Fasciculus myrrhæ dilectus meus mihi, inter ubera mea commorabitur. (i, 12.)

Page XIII.—i.

1. Surgam et circuibo civitatem: per vicos et plateas queram quem diligit anima mea. (iii, 2.)

2. Percusserunt et vulneraverunt me; tulerunt pallium meum custodes murorum. (v, 7.)

ii.

1. Comedite amici et bibite et inebriamini carissimi. (v, 1.)

2. Guttur tuum (*illius*) sicut vinum optimum, dignum dilecto meo ad potandum. (vii, 9.)

Page XIV.—i.

1. Tota pulchra es amica mea et macula non est in te. (iv, 9.)

2. Tenui eum; nec dimittam, donec introducam... in domum matris meæ,...in cubiculum genitricis meæ. (iii, 4.)

ii.

1. Ecce...pulchra es, amica mea, ecce tu pulchra es; *columba mea.* (i, 14.)

2. Ecce tu pulcher es dilecte (*domine*) mi et decorus. Lectulus noster floridus. (i, 15.)

Page XV.—i.

1. Mille clypei pendent ex ea, omnis armatura fortium. (iv, 4.)

2. Ego murus; et ubera mea sicut turris, ex quo facta sum coram... (viii, 10.)

3. Collum tuum sicut turris, quæ edificata est cum propugnaculis. (iv, 4.)

ii.

1. Ego dormio, et cor meum vigilat. (v, 2.)

2. En lectulum Salomonis, sexaginta fortes ambiunt ...omnes tenentes gladios. (iii, 7-8.)

Page XVI.—i.

1. Pone me ut signaculum super cor tuum. (viii, 6.)

2. Fuge, dilecte mi,...fortis...ut mors dilectio. (viii, 14-16.)

ii.

1. Species ejus ut libani, electus ut cedri...talis est dilectus meus. (v, 15-16.)

2. Veni de libano, sponsa mea, veni de libano, veni; coronaberis.... (iv, 8.)

FRENCH TRANSLATIONS FROM LEMAITRE DE SACY.*

Page I.—i.

1. Qu'il me donne un baiser de sa bouche: car vos mammelles sont meilleures que le vin.

2. Je suis venu dans mon jardin, ma sœur, mon épouse: j'ay recueilli ma myrrhe avec mes parfums.

ii.

1. Votre tête est comme le mont Carmel; votre cou est comme une tour d'yvoire.

2. Je suis noire, mais je suis belle, ô filles de Jérusalem, comme les tentes de cédar, comme les pavillons de Salomon.

Page II.—i.

1. Entraînez-moy après vous: nous courrons à l'odeur de vos parfums.

2. Que vôtre voix se fasse entendre à mes oreilles: car vôtre voix est douce et vôtre visage est agréable.

ii.

1. Voilà mon bien-aimé qui me parle et qui me dit: levez-vous, hâtez-vous, ma bien-aimée.

2. Que vous êtes belle, ô mon amie, que vous êtes belle! vos yeux sont *comme* ceux des colombes, sans ce qui est caché au-dedans.

Page III.—i.

1. Quel est *celuy que vous appelez* votre bien-aimé. . . . ô la plus belle d'entre les femmes?

2. Mon bien-aimé éclate par sa blancheur et par sa rougeur: il est choisi entre mille.

ii.

1. Filles de Jérusalem, je vous conjure par les chevreuils et par les cerfs de la campagne, de ne point réveiller celle que j'aime, jusqu'à ce qu'elle s'eveille elle-même.

Page IV.—i.

1. Vos mammelles seront comme des grappes de raisin; et l'odeur de votre bouche comme celle des pommes de grénade.

2. Mon bien-aimé est pour moi *comme* une grappe de raisin de Cypre dans les vignes d'Engaddi.

ENGLISH TRANSLATION OF THE VULGATE.

Page I.—i.

1. Let him kiss me with the kisses of his mouth: for thy breasts are better than wine. (i, 2.)

2. I am come into my garden, O my sister, my spouse. I have gathered my myrrh, with my aromatical spices. (v, 1.)

ii.

1. Thy head is like the Carmel. Thy neck as a tower of ivory. (vii, 5-4.)

2. I am black but beautiful, O ye daughters of Jerusalem, as the tents of cedar, as the curtains of Solomon. (i, 4.)

Page II.—i.

1. Draw me: we will run after thee to the odour of thy ointments. (i, 3-4.)

2. Let thy voice sound in my ears; for thy voice is sweet, and thy face comely. (ii, 14.)

ii.

1. Behold my beloved speaketh to me: arise, make haste, my love, my dove, my beautiful one, and come. (ii, 10.)

2. How beautiful art thou, my love, how beautiful art thou! Thy eyes are doves' eyes, besides what is hid within. (iv, 1.)

Page III.—i.

1. What manner of one is thy beloved of the beloved, O thou most beautiful among women? (v, 29.)

2. My beloved is white and ruddy, chosen out of thousands. (v, 10.)

ii.

1. I adjure you, O ye daughters of Jerusalem, by the roes and the harts of the fields, that you stir not up, nor make the beloved to awake, till she please. (ii, 7.)

Page IV.—i.

1. Thy breasts shall be as the clusters of the vine: and the odour of thy mouth like apples. (vii, 8.)

2. A cluster of Cyprus my love is to me, in the vineyards of Engaddi. (vii, 8.)

* Cantique des Cantiques traduit en François, avec une Explication tirée des Saints Pères et des Auteurs Ecclésiastiques. Paris: G. Desprez. 1694. 12mo.

II.

1. Ma sœur, *mon* épouse, est un jardin fermé ; elle est un jardin fermé, et une fontaine scellée.

2. La fontaine des jardins, et le puits des eaux vivantes, qui coulent avec impétuosité du Liban.

3. Retirez-vous, Aquilon : venez, ô vent du midy : soufflez de toutes parts dans mon jardin, et que les parfums en découlent.

Page V.—I.

1. Mon bien-aimé est à moy, et je suis à luy, et il se nourrit parmi les lys.

2. Je suis la fleur des champs, et je suis le lys des vallées.

II.

1. Vos joues ont la beauté de la tourterelle ; et votre col est comme de *riches* colliers.

2. Il met sa main gauche sous ma tête, et il m'embrasse de sa main droite.

Page VI.—I.

1. O vous qui habitez dans les jardins, nos amis sont attentifs à écouter : faites-moy entendre votre voix.

2. Je vous ay gardé, mon bien-aimé, les nouveaux et les anciens.

II.

1. O la plus belle d'entre les femmes, où s'est retiré votre bien-aimé ?

2. Je vous conjure, ô filles de Jérusalem, de dire à mon bien-aimé que je languis d'amour.

3. Que ferons-nous à notre sœur, au jour qu'il faudra luy parler ?

4. Soutenez-moy avec des fleurs, fortifiez-moy avec des fruits : parceque je languis d'amour.

5. Si elle est *comme* une porte, fermons-la avec des ais ; si elle est *comme* un mur, bâtissons dessus des forteresses.

6. Vous avez blessé mon cœur, ma sœur, mon épouse, vous avez blessé mon cœur.

7. Le zèle de l'amour est inflexible comme l'enfer : c'est là que votre mère s'est corrompue.

Page VII.—I.

1. Je suis descendue dans le jardin des noyers, pour voir les fruits des vallées, pour considérer si la vigne avoit fleuri, et si les pommes de grénade avoient poussé.

2. Tel est mon bien-aimé, et celuy qui est véritablement mon ami, ô filles de Jérusalem.

II.

1. Ouvrez-moy, ma sœur ; parceque ma tête est pleine de rosée.

2. J'ouvris ma porte à mon bien-aimé, en ayant tiré le verrou ; je me suis dépouillée de ma robe.

II.

1. My sister, my spouse, is a garden enclosed, a garden enclosed, a fountain sealed up. (iv, 12.)

2. The fountain of gardens ; the well of living waters, which run with a strong stream from the Libanus. (iv, 15.)

3. Arise, O north wind, and come, O south wind, blow through my garden, and let the aromatical spices thereof flow. (iv, 16.)

Page V.—I.

1. My beloved to me, and I to him who feedeth among the lilies. (ii, 16.)

2. I am the flower of the field, and the lily of the valleys. (ii, 1.

II.

1. Thy cheeks are beautiful as the turtle dove's, thy neck as jewels. (i, 9.)

2. His left hand is under my head, and his right hand shall embrace me. (ii, 6.)

Page VI.—I.

1. Thou that dwellest in the gardens, the friends hearken ; make me hear thy voice. (viii, 13.)

2. The new and the old, my beloved, I have kept for thee. (vii, 13)

II.

1. Whither is thy beloved gone, O thou most beautiful among women ? (v, 17.)

2. I adjure you, O daughters of Jerusalem, if you find my beloved, that you tell him that I languish with love. (v, 8.)

3. What shall we do to our sister in the day when she is to be spoken to ? (viii, 8.)

4. Stay me up with flowers, compass me about with apples : because I languish with love. (ii, 5.)

5. If she be a door, let us join it together with boards of cedar ; if she be a wall, let us build upon it bulwarks *of silver*. (viii, 9.)

6. Thou hast wounded my heart, my sister, my spouse ; thou hast wounded my heart. (iv, 9.)

7. Jealousy is hard as hell ; there thy mother was corrupted. (viii, 6.)

Page VII.—I.

1. I went down into the garden of nuts, to see the fruits of the valleys, and to look if the vineyard had flourished, and the pomegranates budded. (vi, 10.)

2. Such is my beloved, and he is my friend, O ye daughters of Jerusalem. (v, 16.)

II.

1. Open to me, my sister ; for my head is full of dew. (v, 8.)

2. I opened the bolt of my door to my beloved ; I have put off my garment. (v, 6.).

PAGE VIII.—I.

1. O vous qui êtes le bien-aimé de mon âme, apprenez-moy où vous menez paître votre troupeau, où vous vous reposez à midi.

2. Si vous ne vous connoissez pas, ô vous qui êtes la plus belle d'entre les femmes, sortez, suivez les traces des troupeaux.

II.

1. Mon âme s'étoit comme fondue au son de sa voix.

2. Vôtre taille est semblable à un palmier, et vos mammelles à des grappes de raisin.

PAGE IX.—I.

1. Qui me procurera le bonheur de vous avoir pour frère....afin que je vous trouve dehors.

2. Que vous êtes belle et pleine de grâce, ô vous qui êtes ma très-chère, et les délices de mon cœur.

II.

1. Vos lèvres sont *comme* un rayon qui distille le miel; le miel et le lait sont sous vôtre langue; et l'odeur de vos vêtements. . . .

2. J'ay mangé le rayon avec mon miel: j'ay bû mon vin avec mon lait.

PAGE X.—I.

1. Quand un homme auroit donné toutes les richesses de sa maison pour le *saint* amour, il les mépriseroit comme s'il n'avoit rien donné.

2. Ses lampes sont des lampes de feu et de flammes.

3. Les grandes eaux n'ont pu éteindre la charité.

II.

1. Qui est celle-cy qui s'élève du désert, toute remplie de délices, et appuyée sur son bien-aimé.

2. Elle est belle (*parmi les filles de Jérusalem*); les filles (de Syon) l'ont vûë.

PAGE XI.—I.

1. Je suis à mon bien-aimé et son cœur se tourne vers moy.

2. Revenez, revenez, ô Sulamite; revenez . . . afin que nous vous considérions.

II.

1. Que vos démarches sont belles, ô fille du prince, à cause *de l'agrément* de votre chaussure!

2. J'iray à la montagne de la myrrhe, et à la colline de l'encens.

PAGE XII.—I.

1. Mon bien-aimé, sortons dans les champs... levons-nous dès le matin pour aller aux vignes.

2. Les mandragores ont *déjà* répandu leur odeur . . . à nos portes.

3. Voyons si la vigne a fleuri; si les fleurs produisent des fruits.

PAGE VIII.—I.

1. Shew me, O thou whom my soul loveth, where thou feedest, where thou liest in mid-day. (i, 6.)

2. If thou know not thyself, O fairest among women, go forth, and follow after the steps of the flocks. (i, 7.)

II.

1. My soul melted when he spoke. (v, 6.)

2. Thy stature is like to a palm-tree, and thy breasts to clusters of grapes. (vi, 7.)

PAGE IX.—I.

1. Who shall give thee to me for my brother, that I may find thee without. (viii, 1.)

2. How beautiful art thou, and how comely, my dearest, in delights! (vii, 6.)

II.

1. Thy lips, my spouse, are a dropping honeycomb, honey and milk are under thy tongue, and the smell of thy garments. . . . (iv, 11.)

2. I have eaten the honeycomb with my honey; I have drunk my wine with my milk. (v, 1.)

PAGE X.—I.

1. If a man would give all the substance of his house for love, he shall despise it as nothing. (viii, 7.)

2. The lamps thereof are fire and flames. (viii, 6.)

3. Many waters cannot quench charity. (viii, 7.)

II.

1. Who is this that cometh up from the desert, flowing with delights, leaning upon her beloved? (viii, 5.)

2. She is beautiful (among the daughters of Jerusalem), the daughters of Syon have seen her. (ii, 2, 13.)

PAGE XI.—I.

1. I to my beloved, and his turning is towards me. (vii, 10.)

2. Return, return, O Sulamitess: return, that we may behold thee. (vi, 12.)

II.

1. How beautiful are thy steps in shoes, O prince's daughter. (vii, 1.)

2. I will go to the mountain of myrrh and to the hill of frankincense. (iv, 6.)

PAGE XII.—I.

1. Come, my beloved, let us go forth into the field. . . . Let us get up early to the vineyards. (vii, 11.)

2. The mandrakes give a smell. In our gates. . . . (vii, 13.

3. Let us see if the vineyard flourish, if the flowers be ready to bring forth fruits. (vii, 12.)

II.

1. Mon bien-aimé est pour moy *comme* un bouquet de myrrhe, il demeurera entre mes mammelles.

PAGE XIII.—I.

1. Je me leveray . . . je feray le tour de la ville; et je chercheray dans les rues et dans les places publiques celuy qui est le bien-aimé de mon âme.

2. Les gardes qui font le tour de la ville m'ont rencontrée; ils m'ont frappée et blessée; ceux qui gardent les murailles m'ont ôté mon manteau.

II.

1. Mangez, mes amis, et beuvez; enyvrez-vous, vous qui êtes mes très-chers *amis*.

2. Ce qui sort de votre gorge est comme un vin excellent, digne d'être bû par mon bien-aimé.

PAGE XIV.—I.

1. Vous êtes toute belle, ô mon amie, et il n'y a point de tache en vous.

2. Je l'ay arrêté; et je ne le laisseray point aller, jusqu'à ce que je le fasse entrer dans la maison de ma mère, et dans la chambre de celle qui m'a donné la vie.

II.

1. O que vous êtes belle, ma bien-aimée! O que vous êtes belle, *ma colombe!*

2. Que vous êtes beau, mon bien-aimé! Que vous avez de grâces et de charmes! Nôtre lit est couvert de fleurs.

PAGE XV.—I.

1. Mille boucliers y sont suspendus, et toutes les armes des plus vaillants.

2. Je suis moy-même *comme* un mur; et mes mammelles sont comme une tour depuis que j'ai paru en sa présence.

3. Vôtre cou est comme la tour (de David) qui est bâtie avec des boulevards.

II.

1. Je dors et mon cœur veille.

2. Voicy le lit de Salomon environné de soixante hommes des plus vaillans . . . et qui portent tous des épées.

PAGE XVI.—I.

1. Mettez-moy comme un sceau sur vôtre cœur.

2. Fuyez, ô mon bien-aimé . . . parceque l'amour est fort comme la mort.

II.

1. Sa figure est comme celle du mont Liban, et il se distingue *entre les autres*, comme les cèdres *parmi tous les arbres*. Tel est mon bien-aimé.

2. Venez du Liban, mon épouse; venez du Liban, venez, vous serez couronnée.

II.

1. A bundle of myrrh is my beloved to me, he shall abide between my breasts. (i, 12.)

PAGE XIII.—I.

1. I will rise, and will go about the city: in the streets and the broad ways I will seek him whom my soul loveth. (iii, 2.)

2. The keepers that go about the city found me; they struck me and wounded me; the keepers of the walls took away my veil from me. (iii, 2.)

II.

1. Eat, O friends, and drink, and be inebriated, my dearly beloved. (v, 1.)

2. Thy throat is like the best wine, worthy for my beloved to drink. (vii, 9.)

PAGE XIV.—I.

1. Thou art all fair, O my love, and there is not a spot in thee. (iv, 7.)

2. I held him: and I will not let him go, till I bring him into my mother's house, and into the chamber of her that bore me. (iv, 7.)

II.

1. Behold thou art fair, O my love; behold thou art fair, thy eyes are as those of doves. (i, 14.)

2. Behold thou art fair, my beloved, and comely. Our bed is flourishing. (v, 15.)

PAGE 15.—I.

1. A thousand bucklers hang upon it, all the armour of valiant men. (iv, 4.)

2. I am a wall: and my breasts are as a tower, since I am become in his presence. (viii, 10.)

3. Thy neck is as the tower of David, which is built with bulwarks. (iv, 4.)

II.

1. I sleep and my heart watcheth. (v, 2.)

2. Behold three score valiant men of the most valiant of Israel, surround the bed of Solomon: all holding swords. (iii, 7, 8.)

PAGE XVI.—I.

1. Put me as a seal upon thy heart. (viii, 6.)

2. Flee away, O my beloved . . . . for love is strong as death. (viii, 14.)

II.

1. His form is of Libanus, excellent as the cedars . . . such is my beloved. (v, 15, 16.)

2. Come from Libanus, my spouse; come, thou shalt be crowned. (iv, 8.)

Dit is die voersienicheit vā marie der mod' godes Eñ is gehetē in latȳ cātic






Trahe me post te curremꝰ in odore vngētoꝝ tuoꝝ
Sonet vox tua in aurib' meis vox
enī tua dulc' et facies tua decora


En diltus meꝰ loqt' m surge
ppera amica mea
Quā pulchra es amica mea q̃ pulchra es ocu
li tu colūbarū absq eo qđ intrīsec' latet


Qualis est dilectus tuus o pulcherrima mulierum
Dilectus meus candidus et rubicundus electus ex milibus


Adiuro vos filie iherusalem per capreas ceruosque camporum
ne suscitetis dilectam meam donec ipsa velit


Erũt verba tua sicut botri vinee odor oris tui sicut odor malorũ punicorum...
Botrus cypri dilectus meus int vineas engaddi.


Ortus conclusus est soror mea sponsa ortus conclusus fons signatus...
Fons ortorum puteus aquarũ viuencium q fluunt impetu de libano
Surge aquilo veni auster pfla ortũ meum et fluet aromata illi

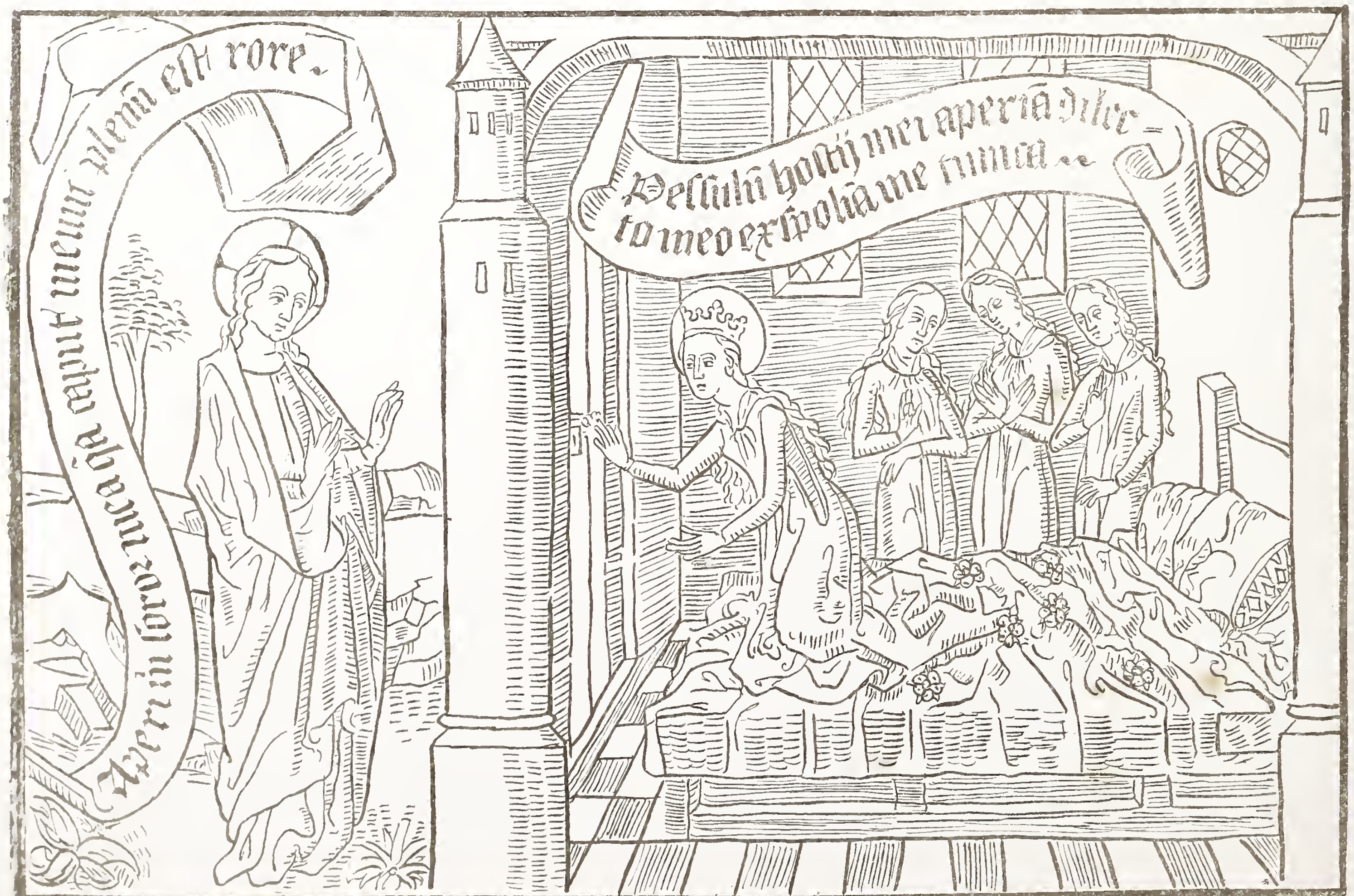

Dilect⁹ me⁹ m̄ et ego ille q̄ pascitur int' lylia
Ego flos cāpi et lyliū cōuallium


Pulcre sūt gene tue sicut turturis collū tuū sicut monilia
Leua ei⁹ sub capite meo et dextra illi⁹ amplexabit' me


Que habitas in ortis amici auscultãt fac me audire vocẽ tuã
Oĩa noua et vetera seruaui tibi dilecte mi..


Vulnerasti cor meũ soror mea spõsa vulnerasti cor meum.
Si hostiũ ē cõpigam9 illd' si murus ē edificemus propugnacula
Filie ihr'l'm nũciate dilc'ō q̃a amore langueo
Quo abijt dilectus tu9 pulcherrima mulierum.
Qd facies sorori nr'e ī die qñ alloquẽda e?
Stipate me mal' fulcite me floribus quia amore langueo
Dura vt infernus emulacio ibi corrupta est mater tua


Descendi in ortum nucum ut viderem poma convallium et inspicerem si floruisset vinea et germinassent mala punica
Tale dilectus meus et ipse ē amicus meus filie ihrlm


Aperi m soror mea amica mea caput meum plenu est rore.
Pessulu hostij mei aperui dilecto meo exspoliata me tunica


Judica m̄ quē diligit aīa mea ubi pascas ubi cubes ī meridie et c̄
Si ignoras te o pulchra int̄ mulieres egrede post vestigia gregū


Anima mea liquefa est ut dilect⁹ me⁹ locut⁹ est
Statura tua assimulata ē palme et ubera tua botris


Quis videt te fratrem meum ut inveniã te foras
Ecce q̄ pulchra esset q̄ decora carissima in delicijs

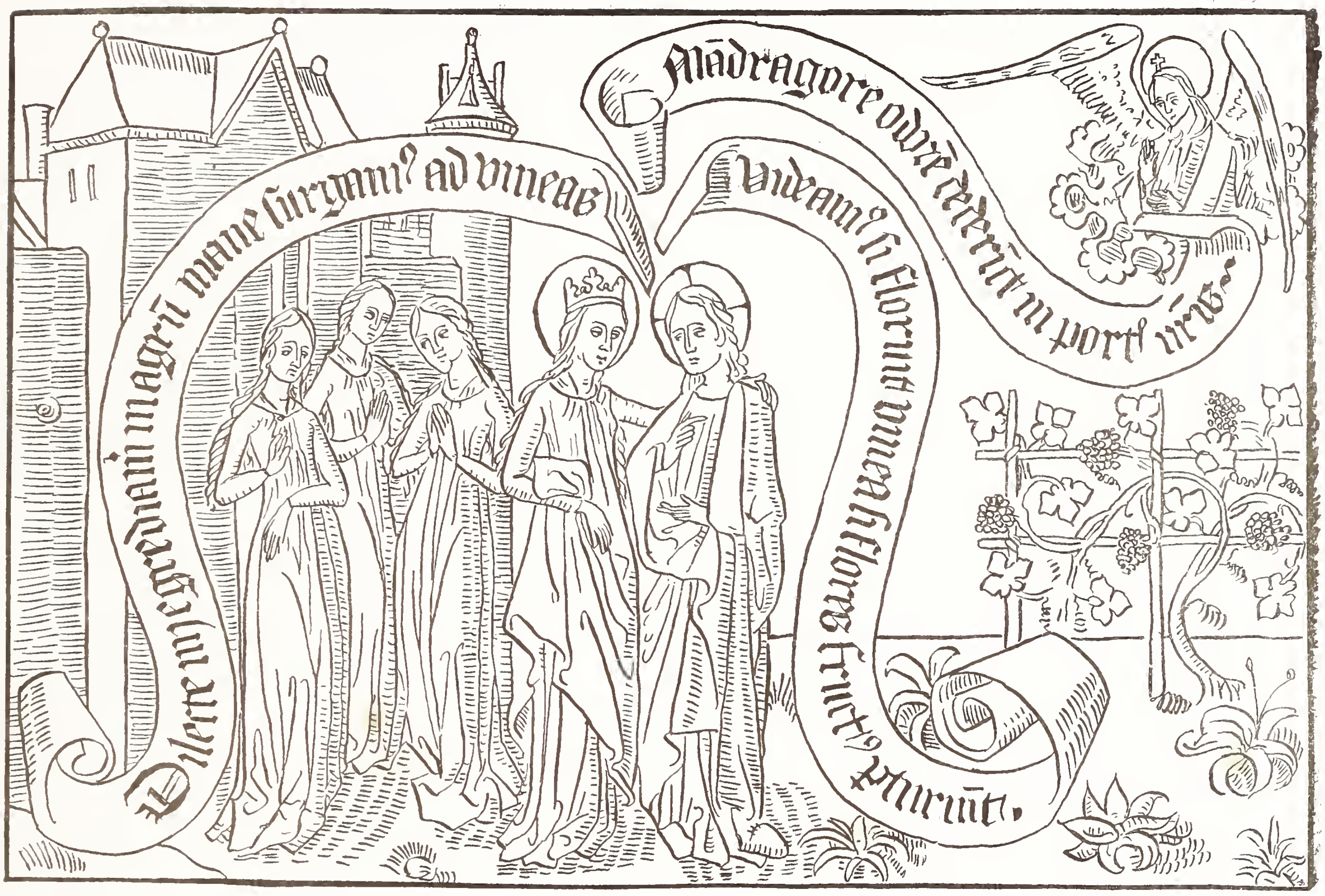

Fauus distillās labia tua mel et lac sub lingua tua odor vestimētoꝝ tuoꝝ
Cōmedi fauū cū melle meo bibi vinū meum cum lacte meo


Si dederit homo om̄e substāciā dom9 sue p dilectione quasi nichil despiciet eā
Lāpades eius sicut lāpades ignis atq flāmarū
Aque multe nō potuerūt extinguere caritatē

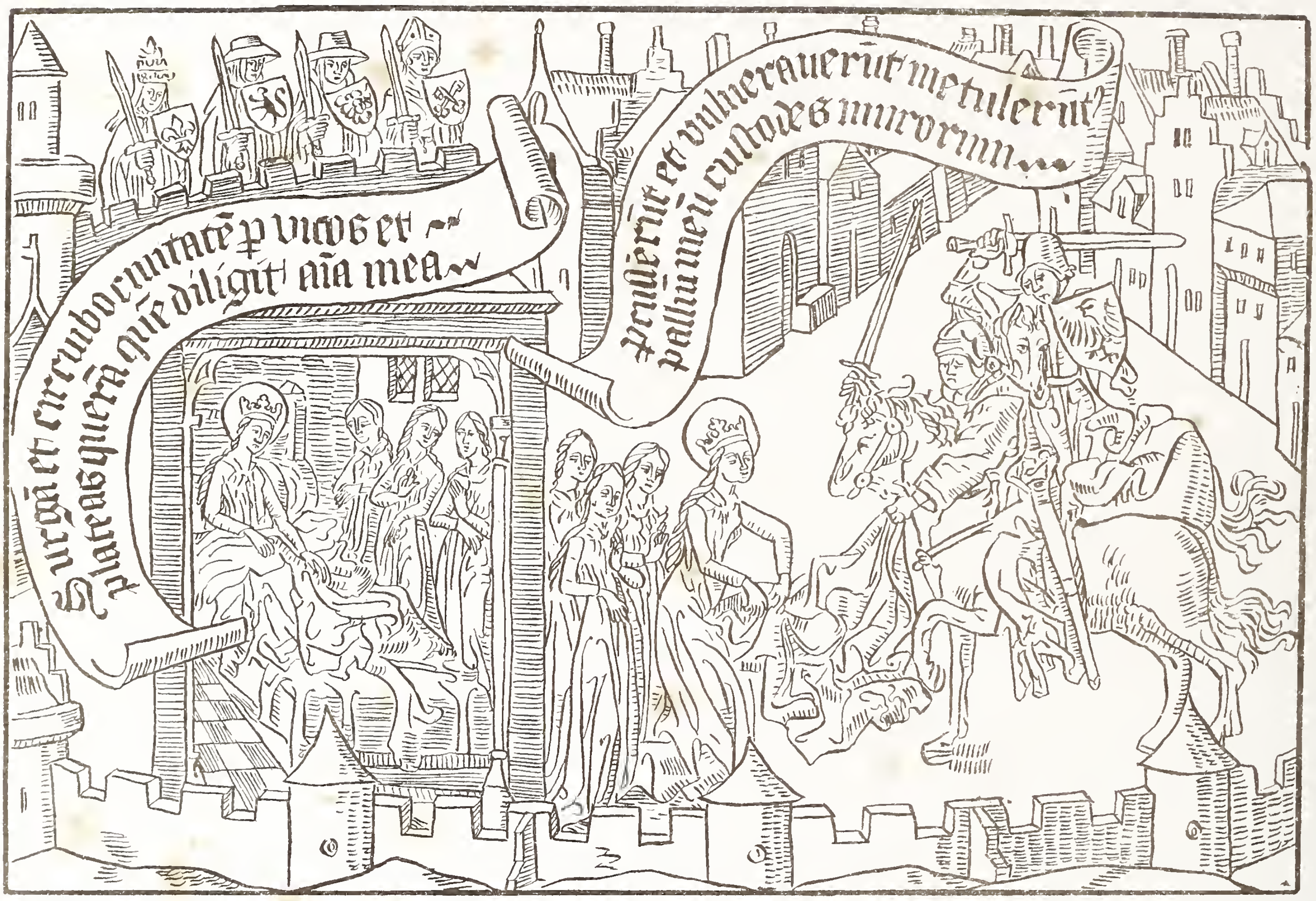

Que ē ista q̄ ascendit de deserto deliciis affluens innixa sup dilectū suum
Illa ē speciosa int filias ihrlm viderūt eā filie syon


Fac dilecto meo et ad me conuersio illius
Reuertere reuertere sunamitis reuertere reuertere ut intueamur te


Quam pulchre sunt gressus tui in calciamentis filia principis
Vadam ad montem mirre et ad collem thuris
INRI


Dilecte mi egrediam in agrū mane surgam⁹ ad vineas
Videam⁹ si floruit vinea si flores fruct⁹ parturiūt.
Mādragore odorē dederūt in port⁹ nr̄is


inri
Faciunt murre dulciūs me⁹ int' ubera mea commorabitur


Surgā et circuibo ciuitatē p vicos et
plateas querā quē diligit aīa mea
Percusserūt et vulnerauerūt me tulerūt
palliū meū custodes murorum


Comedite amici et bibite et inebriamini carissimi
Guttur illius sicut vinū optimū dignū dilc̄o meo ad potandū


Tota pulchra es amica mea et macla nō est in te
Tenui eū nec dimittā donec itroducā i domū matris mee in cubiculū genitricis mee


Ecce pulchra es amica mea ecce tu pulchra es oculi columba mea...
Ecce tu pulcher es dilē mi et decor9 lectul9 nr floridus


Ego murus et ubera mea sicut turris ex quo facta sum coram
Collū tuū sicut turris que edificata ē cum propugnaculis


Ego dormio et cor meū vigilat
En lectulū salomōis sexagīta fortes ābiūt oēs tenētes gladios


Pone me vt signacula sup cor tuum
Enge dilecte mi for' vt ... dilecto


Speciosus vt lybani electus vt cedri talis est dilectus meus
Veni de lybano sponsa mea veni de lybano veni coronaberis